

A Remarkable Triple Identity

NOVEMBER  
20  
1915

THE NEW YORK DRAMATIC MIRROR

PRICE  
TEN  
CENTS



MARY PICKFORD

In the Famous Players' Production of "Madame Butterfly"

Drama, Vaudeville, Motion Pictures



White, N. Y.  
Rita Jolivet as Boriska in "Mrs. Boltay's Daughters" declares her independence in the family consultation of war. From left to right: Merle Maddern as Olga, Antoinette Walker as Sari, Beatrice Miller as Manci, Rita Jolivet and Annie Hughes as Mrs. Boltay.

White, N. Y.  
Tricia Friganza in one of her frolicsome moments in "Ned Wayburn's Town Topics."



White, N. Y.  
Louise Dresser who as Mrs. Perlmutter radiates happiness and charm in "Abe and Mawruss."

White, N. Y.  
Else Alder as Jacqueline Bonheur in "Around the Map" exercises her charms upon Robert G. Pitkin who appears as the Count de Gai. From left to right: Hazel Cox as Madame Kapinski, the dress-maker, Georgia O'Ramey as Lulu, Robert G. Pitkin, Else Alder, William Norris as the Maharajah of Gaboo, Edwin Wilson as Pierre, and Tyler Brooke as Pearly Rheinstein.



White, N. Y.  
Tubby, the shoemaker (Harry J. Ashford) in "Hobson's Choice" throws his blessing upon the betrothed couple, Will Mossop and Maggie Hobson (Whitford Kane and Molly Pearson). Maggie's sisters, Vickey and Alice (Olive Wilmett Davis and Viola Rosch) look on with mingled pride and disappointment.



White, N. Y.  
Count Splenningen (Harry Connor) in "Alone at Last" counsels his son Willard (Roy Atwell) to take extra precaution in his ascent of Alpine heights.

# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 6, 1879

NEW YORK, SATURDAY, NOVEMBER 20, 1915

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No.

## A REMARKABLE TRIPLE IDENTITY

BY ADOLF PHILLIP

[As shown in last week's issue of THE MIRROR, over a year ago it was pointed out in these columns that there was a remarkable intellectual identity between Paul Herve and Jean Briquet, the librettist and composer of "Alma, Where Do You Live?" on one hand, and Adolf Phillip, the German entrepreneur of New York, on the other. Of late the daily papers have manifested some suspicion that a close link connected these three names, and now Mr. Phillip comes out with a frank confession which bears out THE MIRROR's theories completely. This confession deserves a place in the annals of literary curiosities. The secret was closely guarded for at least five years, and few suspected that the two Frenchmen and this German actor-manager were one and the same person. In the following article Mr. Phillip details interesting particulars about his clever deception.—Ed.]

**Y**EES, I am guilty of possessing a *nom de plume*, and as I have been caused a number of restless nights of late, due to the fact that some of the New York critics have been getting sort of suspicious as to who the two "French" authors, Paul Herve and Jean Briquet, are, I feel it my duty to make a clear confession, and here it is:

I, Adolf Phillip, have been a playwright and composer since my fourteenth birthday. The first play I wrote was a Christmas pantomime, and was produced three times—one evening and two matinees, and I must say it was quite a success. This tremendous triumph inspired me to write more musical plays and also to try my luck at dramas. Of course, I had to wait quite a while to find a producer. My chance came at last, and at a benefit performance I was given an opportunity to hear my first dramatic venture "Love in the Dark." This proved my second great success, but being presented at a benefit I was unable to secure any royalties.

These two attempts at playwriting discouraged me for a time as I could not see wherein one could benefit financially, and thereafter devoted my time to acting. But while engaged in Vienna at the Theatre an der Wien, I wrote my first real comic opera, called "The Poor Nobleman," which was produced at Hanover and scored an instantaneous hit, appearing there for 100 consecutive nights and later produced in all the principal cities of Germany. After that I wrote the book, lyric and music of another comic opera called "The Royalists" and still another, "The Adventurer." Both met with similar success as my first one in Germany and Austria, but like other young authors I never thought of leasing my plays or operas on a royalty basis, but generally sold them outright to the music publishers and several of them, as A. Crazz in Vienna, and Litolf and Sons in Liepzig, profited considerably by my works.

After being the first tenor of the comic opera in Vienna I was engaged in Hamburg, and there I secured a contract from Director Gustav Amberg for the German Opera Company, to sing at his New York Amberg Theater, now known as the Irving Place Theater. This was during 1890, and the

first day I arrived in this country I liked it so well that I immediately became an American citizen. Although born in Germany, my father was of French descent. My grandfather's name was Paul Herve and my mother's name was Briquet—so there is a little French blood in me—however, we will come to this later.

For two seasons I appeared at the Amberg Theater in such operettas as "Gasperone," "Gipsy Baron," "The Bat," "Beggar Student," "The Black Hussar," and created in this country Turridu in "Cavalleria Rusticana." I left Manager Amberg at the age of twenty-three to open a season of comic opera at Terrace Garden as my own manager and

Schiller and Goethe, who were as well known to the Germans in America as William Shakespeare, did not meet with the playgoers' approval. This gave me a good idea to write plays on the style of the late Edward Harrigan, but showing German-American life. My first play with myself in the leading role was "The Corner Grocer of Avenue A," and was presented for 750 consecutive nights—something unheard of in the history of the German-American theater in New York.

Other plays which I wrote later were "A New York Brewer" (856 nights), "The Pawnbroker of the East Side" (150 nights), "New York in Wort und Bild" (450 nights), "The Landlady" (150 nights), "New York at Night" (250 nights), "The Butcher of First Avenue" (300 nights), "Klein Deutschland" ("Little Germany") 300 nights, "In the Land of the Free" (150 nights), "Dollars and Cents" (125 nights), "A Day in Manilla" (100 nights), "Secrets of New York" (250 nights), "The Happiest Man in New York" (150 nights) and "The Journey to America" (150 nights).

In all these plays songs were interpolated, and some of my songs are being sung in public schools in the State of Wisconsin as folk songs. During the height of my success the Germania Theater had to be removed on account of extending the Wanamaker store and the subway construction. I then made a tour with my company throughout the principal cities of the United States and even produced "New York Brewer" for 1,300 nights in Berlin, where it was called "Across the Big Pond."

In 1908, when everybody was producing French farces, I sailed for Europe on a vacation, and while in Paris I thought of writing a French farce but giving the public some music with it—and, where can a playwright write a French farce better than in France? For there everybody is French, everybody talks French, even the little children talk French—and then again why should I not write French when my ancestors were French? So I went to Chantilly, rented a nice little room and wrote a musical farce in three acts and called it "Alma, Where Do You Live?" When I had this manuscript finished I returned to America. Arriving in New York, at the dock I was met by several newspaper men who wanted news, and always being very friendly with the representatives of the New York press I told them that after a visit of several weeks in Paris I secured the American rights of several "French" musical farces which I proposed producing in New York in "German," at a little theater called "The Wintergarten" on the East Side. The first play of the "French" nature I presented was "Alma, Where Do You Live?" and when they insisted upon knowing the authors of the imported works I thought of my French ancestors and told them that the book was by Paul Herve and music by Jean Briquet, with the American adaptation by myself.

It is needless for me to tell you what a tremendous success "Alma" scored, and it was produced not alone in the German and English languages.

(Continued on page 5)



ADOLF PHILLIP.  
Who for Six Years Presented His Own Works Under the  
Names of Paul Herve and Jean Briquet.

leading tenor. At that place I produced in German Victor Herbert's "Wizard of the Nile," and during the opening performance Mr. Herbert conducted the orchestra. However, this beautiful comic opera did not prove a financial success; although the entire American production was used, it seemed that all music lovers had already heard it in English. Then I produced repertoire, a different opera each night. Monday "Gasperone," Tuesday "Beggar Student," Wednesday "The Bat," Thursday "Gipsy Baron," Friday "Black Hussar," Saturday "Girofle-Girofle" and on Sunday, as a sacred concert, "The Merry War." In 1893, I opened the Germania Theater on East Eighth Street, near Fourth Avenue, and observing that the other theater, which was then under the management of Heinrich Conried, was not being well patronized I discovered the reason in that plays from the pen of such poets and playwrights as

## MADAME CRITIC

THE admirers of Mr. Leo Ditrichstein—and the town and country are full of them—are delighted because at last he seems to have found a play which suits him as if made to order. Perhaps it was, for three people are responsible for its being. Dietrichstein himself, Frederick and Fanny Hatton. The Hattons will be remembered for their beautiful comedy, "Years of Discretion," which proved such a joy in the delicacy of treatment on its modern theme and the clever dialogue. Some critic wrote of "Years of Discretion" as though it had been given here years ago. As a matter of record its debut was made Dec. 25, 1912. But theatrical history is manufactured so rapidly in these strenuous times that most of us can barely recall the new productions we saw last week. A man of my acquaintance who is a regular first-nighter attended the opening of "The Angel in the House," at the Fulton Theater last week, and, hearing a familiar musical composition played by the orchestra, remarked, "Where have I heard that before? It was recently, I know." As the play progressed he remembered that it was in the same playhouse he had heard the number, but when was it? What was the attraction? In perplexity he asked two critics in his immediate vicinity if they could enlighten him as to the production preceding "The Angel in the House." Neither could recall it. The next day the regular informed me that he had at last discovered the solution of the mystery. The attraction he couldn't remember was "Sherman Was Right," and it had been at the Fulton only the week before. So there you are! That is a pretty good illustration of flying theatrical events.

But to return to the Longacre and that artist, Leo Ditrichstein. His opening night was a great triumph. And he took his honors so good-naturedly. I say *good-naturedly*, because *artists* seldom take public applause in this manner. They are seldom natural. Too often they follow their own stage direction of showing appreciation by being nervous, frightened, speechless, overcome, timid, hysterical, over-exuberant, effusive, wooden, too self-assured, too up-stage, and so on. We first-nighters know all the possible ways.

But with Ditrichstein, he was in no way overwhelmed by his reception, and though he had just finished a very touching scene, there were no tears in his voice, no evident restrained emotion. And it might have been so easy to get away with such an emotional effect with all but the discriminating. However, Ditrichstein had no pose whatever. He was his simple self.

The name Mansfield ran around the theater continually, but it was merely in acting comparison. He has acted and adapted for our entertainment for years and we appreciate all he has done. And the best of it is, he has accomplished results without endeavoring to place himself ahead at the expense of any other member of the cast of the plays which he personally prepared. And isn't this unusual? Opportunity is so rich for an adapter who is an actor. The one disappointment in "The Phantom Rival," the last play which Ditrichstein gave us, was that he himself was not on the stage half enough to please us.

In "The Great Lover," Mr. Ditrichstein is the star, yet he is not obtrusively so. His interpretation of Jean Paurel, the star baritone, will be placed in our memory as the shining light of a play which we can easily remember having seen.

New Yorkers naturally are much interested in the atmosphere of grand opera, for they are fed by the papers with stories of the ambitions, jealousies and triumphs of singers at the big house on Broadway. An opera singer, man or woman, is popularly supposed to possess a variable temperament—temperament that transcends anything of which the dramatic player boasts, and as Paurel, Mr. Ditrichstein mounts to the popular understanding of a spoiled child of such a world. Paurel is one of the most unreservedly human types we have seen. It is all right in farce only to refer to one's mistress, but Paurel speaks of his mistresses as unconcernedly as he would refer to last night's supper. And no one is shocked. I suppose most people would say "the eccentricities of genius," by way of excuse for the petted baritone darling.

But, aside from his many loves—each one of which has seemed real at the time—Paurel has survived heart-shipwreck, still maintaining a sense of humor.

The end of the second act, when, after a fit of temper, he discovers that he has lost his voice and his younger understudy must sing, is touching; but the real moment comes immediately after, when he is compelled to stand idly by in his dressing-room and listen to his successor's voice and then to witness the homage paid the youth by the members of the company, who until then had lavished their praise on him only. "The king is dead, long live the king," is his fitting comment, on which the curtain descends.

What a world of sorrow and bitter realization in the words! Now, it would have been an easy thing



Whit. N. Y.  
LADY SAREL AND JOAN (HILDA SPONG AND LORRAINE FROST) IN  
"THE ANGEL IN THE HOUSE," LEARN FROM SIR RUPERT BIND-  
LOSS (GEORGE GIDDENS) THAT THE HON. HYACINTH PETAVEL,  
AN "ANGEL IN THE HOUSE," IS ABOUT TO VISIT THEM.

for Ditrichstein to have continued the play along sad lines, but, both from an acting, playwriting and managerial viewpoint he was far too clever to do so. He undergoes still another sacrifice when the latest object of his adoration flies to the arms of the successful young baritone, and the woman he deserted in his youth, who proves to be the mother of his triumphant rival in voice and love, scorns him for his infidelity. Surely these things would be enough to plunge the dagger of despair into any man's breast; but that is where Paurel's sense of humor and his still burning joy of life come in. He is a philosopher and the final curtain finds him making an appointment with a society woman, one of his adorers who directs him over the telephone to go to New Rochelle, then walk two blocks to the left, turn to the right, and so on—one of those far-from-home, *Town-Tops*-proof meetings which fashionable women with lots of time for detail love to arrange.

Two clever women vied for Paurel's affections. One was the tempestuous Italian prima donna, Sabattini, splendidly played by Beverly Sitgreaves, with a perfect accent and all the fire and looks natural to the character, and the other, the well-bred, fair American, Ethel Warren, lyric soprano, played by Miss Virginia Fox Brooks, a gifted young woman, one who sings with beautiful method, plays the piano divinely, and acts well, although this is only her second season on the stage. The two characters were perfectly contrasted and this added much to the in-

terest of the story. Among the men there were several who had been admirably chosen for their roles and proved a constant joy to the audience by their variety.

"Fair and Warmer," the new Selwyn farce at the Eltinge, may be guaranteed to make you forget anything that is worrying you, for of all the so-described *screams* it should take the prize. Farces come and go and the public complain, "Where can the writers find anything new in farce?" It is difficult, I admit, and I would not say that the main theme of "Fair and Warmer" is entirely new. It isn't, for it tells of a husband and wife who enter into a conspiracy to make their life partners jealous. But, oh, it is the delightfully modern and original fashion in which they do so. Of course, Billy Bartlett is devoted to his wife and wouldn't deceive her for the world, and of course, "Blanny" Wheeler adores her husband, Jack,

and wouldn't even look at another man. Now, arouse the jealousy of two such people to the highest pitch and keep it going, and any writer would have some sort of a farce, but "Fair and Warmer" is not "some sort." It offers novelty, and that novelty is given in the mixing of a cocktail by Billy Bartlett, whose wife has gone to the opera with Philip Evans, a former admirer, and Blanny Wheeler, whose husband has announced that he is due at the Mystic Shrine, but who has confided to Bartlett that there is no Mystic Shrine. If the mixing of the "Fair and Warmer" cocktail isn't responsible for a new drink at the up-to-date cafes, then I am a poor guesser. Only I shouldn't know whether to call it a Fair and Warmer or a Skyscraper.

Bartender, please decide the question for me.

At any rate, the concoction as mixed by Blanny and Billy can be guaranteed to make the strongest man forget anything under the roof except his immediate vicinity. And the best of it is, the two mix it so innocently, although residents of our town. They don't know one drink from another, and so might be well recommended for a Lancashire comedy; but New Yorkers love to watch characters who are not supposed to know anything about the contents of bottles. Billy and Blanny, in order to keep awake and have revenge on their life partners, build the drink they call a skyscraper, adding one story after another by means of different liquors. They finish the mixture with an attic and then fancifully install a green elevator, which is creme de menthe. After they finish drinking this wondrous concoction they top it off with several glasses of champagne.

The skyscraper scene occurs in the second act, and you think that you have about laughed yourself to death. But wait for the third and final one, when Blanny is discovered under Billy's bed—so innocently, too. In fact, Blanny is about the most unworldlywise person I have ever seen on our stage, and pretty, sweet, big-eyed, clever, little Madge Kennedy would be my first and last and all the time choice for this particular role. As Miss Kennedy plays Blanny no one could possibly suspect the wife of the Mystic Shriner of knowing a champagne from plain water; and John Cumberland, too, proved a wonderful selection for Billy Bartlett.

I am not surprised that the management postponed the opening one week on account of a severe case of laryngitis, for he is necessary to the part. His voice was still in bad shape on the opening night, but no doubt by this time it is normal.

Janet Beecher as Laura Bartlett was, as always, lovely, refined and sincere. She and Hamilton Revelle had the two *straight* parts in the production. Revelle as Philip Evans, Laura's former suitor, has very little to do, but again the Selwyns demonstrated their judgment in selecting such an actor, for the role is important to the plot and must be well played by a man who can look and act as if he were accustomed to wealth and the best society. Ralph Morgan appeared to excellent advantage, and Olive May, always to be relied upon in whatever she attempts, made her usual success. Robert Fisher as the mover from the storage company, played a character part well.

"A Play of Temperature and Temperament," says the programme, and that is a good description. The title, "Fair and Warmer," is by no means an unimportant part of the play.

MARIE B. SCHRADER.

Mrs. Benjamin Harrison is studying in Columbia University to learn how to write plays. And her daughter how to write short stories. This is what's the matter with Art in this country.—ESTHER GRIFFIN WHITE, in the *Little Paper*.

## Personal

**BUCKSTONE.**—Rowland Buckstone, who was for many years a member of the Sothern-Marlowe company playing Shakespearean repertoire, will be seen in the role of Peter in the production of "Romeo and Juliet," which the Chanler Dramatic Company will present next week at the Forty-fourth Street Theater.

**CREATORE.**—Guiseppe Creatore, the band leader, is to marry Rosina de Marinis, daughter of Carlo de Marinis, an Italian actor of this city. In the marriage license which he obtained last week in Providence, Creatore gave his age as forty-five and that of his bride nineteen.

**DAY.**—Many players in America will regret to learn of the death of Syd Day in Melbourne, Australia. Few men were better known to theatrical life in the Antipodes or better liked. Mr. Day established an extensive printing business in Melbourne and Sydney and this was incorporated with himself as managing director a few years ago. He was also a director of *The Theater* and *The Lone Hand* magazines of Australia.

**DE COSTA.**—Leon De Costa, composer and author, who wrote the musical numbers for Max Speigel's productions of "The Tourists," "This is the Life" and "The Strolling Players," has just completed the score of Gus Hill's "Have You Seen Stella?" He is at present working on "That's the Limit," an adaptation of the German piece, "Hattie" and "The Monkey Man," a piece from the French.

**EVANS.**—Azack Evans, who amused New York playgoers by his performance of farmer Phil Hunt in "The Road to Happiness," has just signed a contract for next season by which he will be featured in "From the Ground Up," a new play of rural life. Mr. Evans once starred in Hal Reid's melodrama, "Homespun Hearts."

**FARNUM.**—Dustin Farnum, who has been filling a motion picture engagement in California, was a Broadway visitor last week on his way to his home in Bucksport, Me. He will spend a vacation hunting in the Maine woods.

**GOLD.**—Belle Gold, who recently underwent a successful operation for appendicitis, has not improved as rapidly as was expected, and, together with a severe cold, is again quite ill. Accompanied by her mother and nurse she will shortly leave for her home in Atlantic Highlands, N. J. She intends to spend the winter in Lakewood.

**HAZLETON.**—George Hazleton, Jr., the author of "Mistress Nell," "The Yellow Jacket," etc., has just witnessed the transfer of one of the early stage successes to the screen. "The Raven," depicting the life romance of Edgar Allan Poe, was originally produced by Creston Clarke, and kept in his repertoire until his death. Frederick Lewis afterwards played Poe successfully on tour, and still more recently Henry Ludlow played it through the South. Mr. Hazleton considers Henry B. Walthall the pictorial ideal of the poet, and does not regret the lines he had to leave out of the screen-version of the play.

**HARRIS.**—Harry Harris has resigned as manager of the Cohan Theater in order to enter the employ of Newburger, Henderson and Loeb, members of the New York and Philadelphia Stock Exchanges. Mr. Harris has been a well-known Broadway theatrical figure for the last fifteen years. For many years he was treasurer of the New York Theater.

**MATERNA.**—Amalie Materna recently celebrated her seventieth birthday. Madame Materna created the part of Brunhilde at the first Wagner festival at Bayreuth in 1876. She also created the part of Kundry in "Parsifal" in the Bayreuth premiere in 1882. She is said by many to have been the greatest of all interpreters of these two roles. Madame Materna, curiously enough, began her career as a soubrette at Graz in 1865 at the age of twenty.

**MCKAY.**—Claude McKay, who has been accompanying Hugh J. Ward, the Australian theatrical manager, as secretary in his tour of America, sailed for Melbourne on Nov. 10. Mr. McKay is one of the editors of *The Theater Magazine* of Australia, and in the October issue of this publication appears his "Impressions of America." It is a breezy, entertaining article describing this year's "Jinks" of the Bohemian Club of San Francisco and various theatrical entertainments that he witnessed in Chicago and New York.

**OTIS.**—Elita Proctor Otis, who has been suffering from neuritis for several weeks, has been removed from the St. Paul Hotel to the Actors' Fund Home, at Amityville, L. I. Miss Otis's last appearance on the New York stage was in the revival of "A Celebrated Case" at the Empire Theater last Spring.

**ST. ALBANS.**—Jacques Coini, director of the Chanler Dramatic company which will present "Romeo and Juliet" at the Forty-fourth Street Theater, November 22, has issued a statement denying the report that Khyva St. Albans, who is to appear as Juliet, is the

daughter of a wealthy New York merchant, anxious to gratify the young woman's ambition for stellar honors. He adds that Miss St. Albans was chosen for the part for no other reason than that of her possession of the essential attributes of the character. During Mr. Coini's term as artistic director of the London Opera House, in 1912, a benefit performance was given for the London Hospital fund. Among the numbers on the programme were two scenes from "Romeo and Juliet." After the performance the young Juliet, in the person of Miss St. Albans, was honored by an invitation to the Royal Box and warmly congratulated by King George and Queen Mary. Ascertaining that the talented girl was an American of no professional stage experience, Mr. Coini became deeply interested, and it was upon his advice that Miss St. Albans journeyed to Berlin, and devoted her entire time to the study of classic drama under the direction of Herr Ludwig Droscher of the Imperial Schauspielhaus. It has become known that Miss St. Albans is the daughter of Oscar Saenger, the operatic coach.

**SUTTER.**—If the brother of the late Marie Sutter, will communicate with Madeline Evans, care of THE



EMANUEL REICHER,  
Founder of the Modern Stage, Which Opened Its Season  
Last Tuesday Night at the Garden Theater with  
"When the Young Vine Blooms."

**MIRROR.** full particulars concerning his sister's last stage appearances and death can be obtained. His present whereabouts are unknown. He was last heard from in the Middle West in the vicinity of New Philadelphia, O.

**VASSAR.**—Queenie Vassar is recovering from an operation for appendicitis which she underwent in Indianapolis. Miss Vassar, who was playing with "The Girl from Utah" in which her husband, Joseph Cawthorne has a stellar role, was stricken in Peoria, Ill. She was removed to the Methodist Episcopal Hospital, Indianapolis, where an operation was performed Oct. 31.

### ACTORS NOT MADE OVER NIGHT

BELLE MCCORMICK IN "GRAND RAPIDS NEWS"

America with her rapid fire processes of development is a regular hot house for stars of various varieties. She has made millionaires almost over night and transported them to the first ranks of society, she has made prominent statesmen in the twinkling of an eye, she has taken obscure acrobats and put them in the electric lights of a movie theater in a few months.

But there is one thing that cannot be made while you wait even in America. And that is an actor—a real actor, a great actor. Henry E. Dixey, playing this week at the Empress, says so and he ought to know, because he is not a young man and has been on the stage since he was eight years of age.

"Great actors are almost never made out of adults," said he. "I know of only one exception to this rule. It is true that some actors and actresses have become stars in a few seasons, but they have been in the stage atmosphere all their life. They

have 'smelled the scenery' since they were children. Usually they are brought up in a family of stage folk and the dressing room has been their nursery.

"So their dramatic education really began when they first stood about in the wings. Probably now and then they were given little parts or were allowed on the stage for a few minutes at a time in some scene. Then and there they acquired stage presence, poise, and stage technique. Little things that the adult would labor over the child of the actor grows up with.

"The little tricks of the trade—knowing how to make an entrance and an exit, and a hundred other minor but vastly important details they acquire unconsciously, which is the best way. Acting becomes as natural to them as eating a meal. They acquire the fine points as readily as they acquire table manners."

"The child," continued Mr. Dixey, "has an open mind. He is malleable. He can acquire certain things that an adult can only acquire in an artificial fashion."

"Acting becomes genuine expression with the child. With the adult it becomes a mere accomplishment and there is a vast difference. No one can learn to act in a few years. It is a life work, and one cannot begin too early.

"I have been on the stage since I was eight years old," said the actor. "Naturally, I had to get my education from books and from hired tutors. I left school in the primary grades."

"The average parent, of course, wants to give his child a good education, and would throw up his hands in horror at the thought of taking him out of school and putting him on the stage. But if the child grows up to be a success, he will be educated. His work will take care of that. He must be a great reader, he must study literature and history carefully, and he cannot be poorly educated if he does."

"Strange thing," Mr. Dixey commented, "this attitude of Americans toward the stage. Some of the dramatic clubs of Harvard and other colleges now and then put on very creditable performances and occasionally they bring out a student who plays a role exceptionally well. And if someone asks the parents of that young man if he is to follow acting as a profession they indignantly reply, 'Oh, no! We don't want our son to be an actor! He is going into the hardware business.'

"Now this is all wrong. Acting is the greatest of the arts and this attitude on the part of the public is due to lack of appreciation of the drama and its artistic value. I believe that an understanding of dramatics should be a part of the school education of the child; then he would not grow up with a prejudice of the stage."

### THANKFUL FOR SMALL FAVORS

(Denver Post.)

There is evidence of a revival in matters theatrical. It may, however, be only temporary. The two leading theaters dark last week does not speak well for theatrical prosperity. Even though it was far from being an exceptional week in the amusement line, still 200,000 tickets were sold for the various entertainments. Musically the feature of the present week will be the coming of Emmy Destinn to the Auditorium.

### A REMARKABLE TRIPLE IDENTITY

(Continued from page 3)

but the Hungarian, Bohemian, Yiddish, and Italian. After the Herve-Briquet trade mark was established I had to continue using those names and wrote "Adele" and "Auction Pinochle," which was presented for 200 nights at my little playhouse on Fifty-seventh Street, now known as the Bandbox Theater. "Auction Pinochle," by the way, was the first play in which characters on the style of Potash and Perlmutter were introduced. This "Auction Pinochle," I called an adaptation from the French of "Une Partie des Cartes," as they do not as yet play auction pinochle in Paris.

The latter was followed by "The Midnight Girl" and "The Girl Who Smiles," all by Paul Herve and Jean Briquet. I must say that all these plays have never been presented in France, but will be, after the war is over, and will then go abroad as an enviable success from America. I must pause here to give due credit to Edward A. Paulton, known to the playgoers for his "Little Boy Blue," for his share in the English version of my works.

I hope that after making this confession the public which has found enjoyment in my plays, and also the dramatic critics, will forgive me for using the French names of Herve and Briquet. I will also ask a certain dramatic critic out West, who mentioned in his review of "Adele" that he witnessed a performance of it in Paris, that the American version had lost a great deal of its charm and flavor—that most of the music had been recomposed by Adolf Phillip, inasmuch as the programme read music by Jean Briquet and Adolf Phillip—whether he will forgive me too.

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## ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

"The Mirror," the Representative Dramatic Journal of America"—London *Pall Mall Gazette*  
"Our Authoritative Contemporary, 'The Dramatic Mirror'"—New York *Life*

## DEATH IN THE RANKS

The playgoer who follows the record of the international stage will have cause to confess to a sense of poignant pain and regret as he studies the formidable list of distinguished artists who have passed away during the past half-dozen months, to be seen no more on the English-speaking stage.

Death has seldom recorded a richer harvest of men and women connected with the theater than during the few momentous months which have slipped into the eternal limbo of time. Many of those who have gone were conspicuous in the ranks as players, managers, dramatists. Some will be forgotten; some will live on in affectionate memory, but all are keenly regretted now that the grief of their loss is fresh upon us.

Who will not for years to come recall with melancholy pleasure those players who, one time or a hundred times, diverted us with a memorable simulation of the passions or the foibles of our own kind?

The chronologist who shall record the missing in the roll-call at the season's end will pause in painful reflection as he sets down the name of E. S. WILLARD, LEWIS WALLER, BLANCHE WALSH, JAMES BLAKELEY, HAROLD CHAPIN, DUMAURIER, LIONEL MACKINDER, RALPH STUART, JOHN BUNNY, MELVILLE STEWART. The majority have died within a few weeks.

Among the playwrights death has called away: PAUL HERVIEU, PAUL ARMSTRONG, WILLIAM LEGRAND WHITE, CHARLES KLEIN, JUSTUS MILES FORMAN. Among the prominent managers the black reaper took toll with relentless hand: CHARLES FRONTIER, GEORGE EDWARDES, WILL COLLINS, SAMUEL LONG, one of the prominent men in the motion picture field, and COL. JNO. T. McCUALEY of Louisville, surviving from the Civil War period.

In the recent death of BYRON ONGLEY, the American stage lost one of its most artistic and promising young stage directors; in the death of FRANCISCO FANCIULLI, SOUSA's successor as leader of the Marine Band, the country lost a gifted composer who never attained the fruition of his genius. Many will keenly deplore the death of VANDER-HYDEN FYLES, a brilliant writer on theatrical subjects; AUGUSTUS P. DUNLOP,

known to thousands of the members of the profession as a newspaper man.

These are the more or less prominent names that occur to us as we write. There are many others on whom fame conferred its laurels, even though their fame did not penetrate to the metropolis. But it is more than passing strange that these heavy months, which have called away so many active men on the battle-fields of Europe, make up a period in which death harvested a richer crop among the men of the theater in the English-speaking countries than any equal period of time within the recollection of the present generation.

## AN ACTORS' HOTEL?

Veteran R. L. Tayleur Advocates Measure of Relief

Mr. F. F. SCHRADER, Editor DRAMATIC MIRROR: I might paraphrase Captain Cuttle on the fore-going were I misguided enough to assume my opinion herein original; this much I am assured, however, that none have merged from the suggestion, and it is with a view to something tangible, practical for the great rank and file of the profession that I aim to make THE MIRROR clarion for the call.

"Poor devils, it is pitiful to traverse Broadway and the agencies, and see the army of unemployed." Anything new there? Also, no! Twenty-five years or more ago when I was active in the drama the song was already old, but philanthropy even then did not appear to be as broad as to-day, and as actors (pantalooned or petticoated) have been, are, and will continue children of fate, unable it seems to further their own interests, unreliable so far as direct personal ends and aims go, cannot the good Samaritan be found who will fill a woeful want, and who thereby incidentally feather his or their nest?

To the point: It occurs to me that the acquiring of a large hotel—I have the Broadway Central just now in mind—and the formation of the Actors' Club, means headquarters, help and happiness for a majority now dependents or worse.

Let every man, woman, and child in the profession join the club at a membership fee of \$2 per year. Let those required to seek accommodations in New York find them at the hotel from \$2 per week up. Sublet cafe and restaurant privileges and paramountly fix it so that artists "broke" can get accommodations there: orders for indebtedness as to agents, if need be, serve in lieu of cash at the time. Managerial interests will further assure payment of the obligations, the penalty for failure to meet just indebtedness being expulsion from the club.

This would mean respectability for respectable unfortunates. Summer or Winter, in New York, afford those able and willing to pay, superior accommodations and transform a comparative chaos into a plausible, practical, permanent place for all who choose. For such as need not the annual due would help finance the project. Is it worth weighing?

R. L. TAYLEUR.  
294 California Street.  
Stratford, Conn., Nov. 8, 1915.

Helen Lowell has been added to the cast of "A Bare Idea," which E. A. Wall will produce.



## BOOK REVIEW

THE CASE OF AMERICAN DRAMA, by Thomas H. Dickinson. Published by Houghton Mifflin Company, New York. \$1.50 net.

It is a peculiar condition of this parious period of the theater that everybody who isn't writing books about the drama is apparently reading them—possibly as a relief from attending the playhouses. Paradoxically, the devotees of the drama prefer to take their amusements theoretically rather than practically, and to read plays rather than hear them rendered. However, "where there is so much smoke there must be some fire," and it can accordingly be argued that the legitimate drama is not dead so long as it is legible. The "sacred flame" is being cherished in the libraries, fed with fullletons and fanned in the "Little Theaters," so that when there is sufficient financial fuel provided by the public at large there may ensue a theatrical conflagration throughout the country in the near future.

"What is the present status and future outlook of the legitimate drama in America?" is the broad query propounded by the author, which he tries conscientiously to answer in the course of 223 pages. A cynic might say that "223" would have been sufficient; but the other 200 are entertaining and instructive, at least. As editor of one of the most popular collections of plays that have been published in years, Professor Dickinson is known to thousands of American readers, who will accept his dicta as authoritative. And after perusing so many dyspeptic dissertations on the "decadence of the drama," it is a pleasure to find a specialist, if not a practitioner, who renders a judicial diagnosis of the case, and, although he admits that the theater is almost "in extremitas," is not without hope of resurrection. After a rather discursive opening chapter explaining just why the New Theater did not fail, although it died, Professor Dickinson decides that the forms of the European theater cannot be successfully adopted in this country, but that the drama—the most democratic and human of the arts—must develop from our native genius and have the support of the people.

Professor Dickinson is no pessimist on motion pictures, which have created an entertainment habit among the people and educated them to an appreciation of pantomime, which is the pictorial basis of drama. Likewise he has a good word for vaudeville, especially its democratic management, and its tendency to encourage the dramatic sketch, which is also educational. And while commanding the amateur who devotes his mite of talent and mint of money toward expensive theatrical experiments, he pays tribute to the professional—the conservator of tradition in dramatic art—not the commercial exploiter of the same. Altogether, the author has a most optimistic outlook, and his book will be good medicine for those who are bilious about the theater.

## MRS. MANSFIELD REFUTES SLANDER

Evangelist Lowery Set Right—Actor's Son Preparing for Stage

MY DEAR MR. SCHRADER: I saw in THE DRAMATIC MIRROR, to-day, a letter saying that if I could be communicated with, I would, no doubt, disprove the statement that Richard Mansfield had forbidden his child to enter the theater because it was immoral. I am very glad to deny that statement. In your reply to the letter, you name exactly the reason why my husband would never permit his child to enter the theater, even to see his father act (a fact which I now bitterly regret). Richard Mansfield knew as well the sadness of life on the stage, the struggle for recognition, and then the struggle to hold the place once gained: the work, the study, the daily and then nightly toil—all this he knew and wished to spare his son. He used to say, "He shall be a writer, a lawyer, a farmer—anything but an actor." But not for the reason that the gentleman, called an evangelist, gives: for no man upheld the dignity of the stage more honorably than Richard Mansfield. Also, heredity is too strong; and my son is now fitting himself for the dramatic profession. He may be spared some of the privations through which his father passed; he cannot be spared the personal struggle and mental and spiritual travail. But he has learned from me to feel a pride in saying, "I am going to be an actor—to follow my father's profession." I hope he may always feel that pride and worthily uphold the dignity of the stage. I am, very truly yours, BEATRICE MANSFIELD.

Mrs. Richard Mansfield.  
The Grange.  
New London, Conn.  
Nov. 9, 1915.

## NEW YORK SUCCESSES

(Keene Abbott in *Omaha World-Herald*.)

Speaking seriously, it occurs to us provincials that playhouses everywhere might not be dark if New York did not have so much to do with the manufacturing of theatrical entertainment. The great city sends us plays with crooks for heroes, sends us comedies that make a joke of marital infidelity, sends us dramas reeking with brutal atmosphere. So it has come about that "action" of the country other than New York has stopped going to the theater.

So is it not time that the rest of the country should be made the assistant of a great play-producing firm? May not the dozen or so of real play reviewers out in the provinces vote favorably upon plays that say a good word for decency, and sweetness and wholesome sentiment?

Yes, it cannot be otherwise than a right idea,

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

B. W. C., Boston, Mass.—We do not know where Charles O'Connor is.

A. D. S., Hartford, Conn.—Some sort of grease or oil is used.

B. H. B., Baltimore, Md.—The office of A. H. Woods is in the Eltinge Theater Building, West 42nd Street, New York City.

Ivy GREENE, Australia.—The letters you sent to your brother have been received by him and were answered recently.

R. I. MOORE, Peoria, Ill.—John P. Campbell is the manager of the Irish Theater of America company.

H. L. PORTER.—Bernard Granville is now appearing in vaudeville. His route can be found by looking up Vaudeville Dates Ahead.

K. HUGHES.—We do not know where Louis Kimball and Irene Timmons are at present. The last address we had for Mr. Kimball was with stock in Pittsburgh.

K. W. N., Denver, Col.—(1). Jane Grey is with the New York Motion Picture company. (2). Helen Holmes plays the leading role in the London production of "Klick In."

WASHINGTON SUBSCRIBER.—(1). The last address we had for Alan Mudie was with "The White Feather" company. (2). Mr. and Mrs. Carter De Haven are appearing in motion pictures with the Universal company.

BETTY MARKS, Sacramento, Cal.—In the issue of Oct. 6 the MIRROR stated that Mr. Harry De Lasaux had not been our Frisco correspondent. We regret the mistake, as Mr. De Lasaux was our correspondent there during 1906-7.

KEARNEY LIBRARY, Kearney, Neb.—"Friend Hannah," a play by Paul Kester, was presented with Annie Russell in the leading role in April, 1906. Paul Kester is the author of "Mlle. Mars," "Beverly's Balance," "When Knighthood Was in Flower," "Nell Gwynne," "Sweet Nell of Old Drury," "What Dreams May Come," joint author of "The Countess of Roudine," "Eugene Aram," co-author of "Dorothy Vernon of Haddon Hall," "The Cavalier," adapted "Don Quixote," and joint translator of "Ties."

A. MORRIS, Boston, Mass.—Ernest Glendinning was born in Ulverston, Lancashire, England, Feb. 19, 1884. He has played with Annie Russell, John Drew, Mrs. Patrick Campbell, Marie Doro, Madame Nazimova, and Charlotte Walker. He was with Kingdon-Courtenay stock, Alcazar stock, Frisco, and Belasco stock, Los Angeles; appeared in "Baby Mine," "The Brute," "The Point of View," "The Honeymoon Express," "The Song of Songs," "A Modern Eve," and "Experience." (2) John Craig adapted "Don Quixote," and joint translator of "Ties."

C. P., Cincinnati, O.—Elsie Ferguson has not appeared in motion pictures. Miss Ferguson was born in New York City and began her theatrical career as a member of the chorus in "The Belle of New York." Later she appeared in "The Two Schools," "The Girl from Kays," "The Second Fiddle," "Dolly Dollars," "Brigadier Gerard," "The Earl of Pawtucket," "The Bondman," "Pierre of the Plains," "The Battle," and "The Traveling Salesman." She began her stellar career in "Such a Little Queen," and later played in "A Matter of Money," "Caste," "The First Lady of the Land," "Asiaron," and "Outcast." (2) Marguerite Clark will appear with the Famous Players in picture productions indefinitely.

## GOSSIP

J. Anthony Smythe, leading man in the Ernest Wilkes Stock company at the Empire Theater, Salt Lake, goes to Spokane, Wash., and will be succeeded here by Norman Hackett, who has recently been at a Los Angeles theater.

Miss Florence Farr, daughter of Mr. and Mrs. J. Wellington Farr, of Rochester, N. Y., has the place of leading woman in the Poll Stock company in Hartford, Conn.

Evan Thomas Ellcott, popular actor and former Poll Player, who was known on the stage as John Ellcott, died from heart trouble and rheumatic fever at the home of his uncle, Dr. Thomas P. McCormick, in Baltimore.

Margaret Boland, the new leading ingenue of the Lytell-Vaughan players, made her debut in "The Trail of the Lonesome Pine," at the San Francisco Alcazar. Bert Lytell was seen in the leading masculine role.

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## NEW PRODUCING FIRM

**Corey and Williams to Present "Little Shepherd of Kingdom Come"**

Madison Corey and John D. Williams have formed a partnership to produce plays. Their first offering will be a dramatization of John Fox's novel, "The Little Shepherd of Kingdom Come." Edgar MacGregor will stage the production. Mr. Corey recently resigned as general manager for Henry W. Savage, a position he had filled for many years. Mr. Savage has appointed Lew C. Wiswell as his successor. John D. Williams is business manager and press representative for the Charles Frohman Company.

It was reported last summer that Mr. Corey and Mr. Williams were contemplating the production of plays under their own direction and were only looking for a cult play before announcing their plans.

**MRS. LANGTRY ENDS TOUR**

**Actress to Find New Play Before Continuing Southern Engagements**

Mrs. Lily Langtry, who began her American season in Newport News on Nov. 3 under the direction of Victor Kiraly and Harry Alward, brought her tour to an end last Saturday night in Richmond, Va. It is said that Southern audiences did not look with any great show of enthusiasm upon "Mrs. Thompson," a play by Sydney Grundy, in which she was appearing.

THE MIRROR'S correspondent in Richmond writes that "Mrs. Thompson" lent but little background to her abilities and was otherwise disappointing in itself.

**SHUBERTS GET "BAULDY"**

**Acquire Option to American Rights to Scotch Play by A. Patrick Wilson**

The Shuberts have acquired from Watson H. Moffat, Dickson Moffat, and A. Patrick Wilson an option for the American rights of "Bauldy," a three-act Scotch play by Mr. Wilson which was recently successfully produced in Arbroath, Scotland. The play will shortly be given a London presentation.

**TREE'S REPERTOIRE**

**Following Screen Engagement Actor will Be Seen in "Henry the Eighth" and Other Plays**

On reaching New York this week, Sir Herbert Tree will go direct to Los Angeles to fill a motion picture engagement in several of his most successful productions. Following his screen engagement the English actor will be seen in New York in a repertoire of plays which will include "Henry the Eighth," "Macbeth," "Richard the Second," and "Colonel Newcome."

**TWELFTH NIGHT CLUB MATINEE**

The Twelfth Night Club will give a series of matinee performances beginning at the Sandbox Theater next Friday afternoon, for the benefit of their club fund. This matinee is to be followed by others each month. The programme for the first afternoon will include two short plays by Cecil DeMille, "Lebenreicht," presented by Laura Burt and Henry Stanford, and "Poor Old Joe," presented by Joseph Jefferson, Blanche Bender and Leonard Delmore; "The Victim," a dramatic sketch by Rosalie M. Jones, which will be played by Minnie Dupee, Ralph Morgan and Harold de Becker, and "The Brother," dramatized by Freeman Tilden Story from his short story, in which Berton Churchill, Norma Winslow, Edwin Arden and Guy Nichols will appear. Mary McEvily Montana will sing a group of songs, and Irene Franklin and Burton Green will do their well-known vaudeville act. Arthur Hoyt will be the stage-manager.

**FLORENCE REED MARRIES**

Florence Reed, well known actress and daughter of the late Roland Reed, was married Nov. 12, in Philadelphia, to Malcolm Williams, prominent actor. The wedding was the result of a long friendship begun in 1905, when Miss Reed was a member of Mr. Williams's stock company in Worcester, Mass. Among the plays in which Miss Reed has taken important roles were: "Seven Days," "The Typhoon," and "The Yellow Ticket." Last season she was seen in the revival of "A Celebrated Case" at the Empire Theater.

Mr. Williams's last appearance here was in "The Phantom Rival" at the Belasco Theater last season. The couple are now playing a motion picture engagement.

**BURLESQUE HOUSES REOPEN**

The Garrick and Olympic Theaters, which lost their licenses recently when their burlesque performances were adjudged improper, were allowed to re-open Monday afternoon. Commissioner George H. Bell restored the licenses when assured by the American Burlesque Association that there would be no further offenses.

**TO GIVE "SPANISH TRAGEDY"**

Members of the Philolexian Literary Society of Columbia University will produce "The Spanish Tragedy," by Sir Thomas More, in Brinkerhoff Hall, Friday and Saturday nights, Nov. 19 and 20. The play, the one from which Shakespeare's "Hamlet" was taken, and its revival is a part of the Shakespeare tercentenary celebra-

**BOUCICAULT ACTIVE**

**Chas. Frohman's English Producer to Open Season at New Theater, London**

LONDON (Special)—Dion Boucicault, for fourteen years producer here for the late Charles Frohman, announced his intention of starting in management on his own account. By arrangement with Sir Charles Wyndham and Mary Moore, he will revive at the New Theater at Christmas Time, Sir James Barrie's perennial "Peter Pan" with Unity Moore in the title role.

Early in the year Mr. Boucicault will produce either "Our Betters," a comedy by W. Somerset Maugham or a fantastic costume play founded on Pope's "Rape of the Lock," by Clotilde Graves. Mr. Boucicault also promises new plays by Sir Arthur Pinero and Sir James Barrie.

**REPORT FINANCIAL LOSSES**

**London Drury Lane and Gaiety Theaters Disclose Large Deficits**

LONDON (Special)—That the war has seriously affected the London theaters is proven by the large deficits reported at the Gaiety and Drury Lane Theaters. At a recent meeting of the Gaiety stockholders a financial loss of \$87,597 during the past year was disclosed while at the meeting of the Drury Lane shareholders a deficit of \$48,436 was announced. Owing to the heavy expenditure entailed no pantomime will be produced at the Drury Lane this Fall.

**VIOLA ALLEN CO-STAR**

**Actress to Appear with James K. Hackett in Shakespearean Plays**

Viola Allen will return to the stage this Fall to appear with James K. Hackett in Shakespearean plays. They will begin their season in Boston, Jan. 10 in "Macbeth." Mr. Hackett will play the title role while Miss Allen will be seen as Lady Macbeth. The other plays in their repertoire will be "Othello," "Twelfth Night," "As You Like It," and "The Merry Wives of Windsor."

Miss Allen's last appearance in New York was in "The Daughter of Heaven" at the Century Theater, three years ago.

**SKINNERS AT CARNEGIE INSTITUTE**

PITTSBURGH, PA. (Special)—Mr. and Mrs. Otis Skinner were the guests of the Department of Drama of the Carnegie Institute of Technology last week when a complimentary performance of Moliere's "Tartuffe" was given in their honor. After the matinee an informal reception was held on the stage at which time the students of the school were introduced to Mr. and Mrs. Skinner.

"The Elder Brother" by John Fletcher, was given its first performance at the school last week under the direction of Mr. B. Iden Payne. Mr. Payne has made a very interesting adaptation of this Elizabethan play for the modern stage by combining the elements of the early seventeenth century platform stage with the proscenium feature of the stage to-day.

Rehearsals have commenced on the "Hippolytus" of Euripides, and "Man Can Only Do His Best," by Kenneth Sawyer Goodman. Shakespeare's "Twelfth Night" is being put in rehearsal by the night students. FREDERIC McCONNELL.

**IRENE FRANKLIN IN NEW REVUE**

Irene Franklin has arranged with the Shuberts to appear in "Within the Loop," a new musical revue which will open in Philadelphia, Thanksgiving week. She will join the production when it begins its Chicago engagement. Burton Green will also be a member of the cast.

Later in the season Miss Franklin will be seen in a new comedy under the direction of Frederic McKay.

**WALLACE IRWIN TO WED**

The engagement has been announced of Wallace Irwin, of New York, well known magazine writer and librettist, and Miss Leontine McDonald, of Louisville. Miss McDonald also is a writer and has had several short sketches produced in vaudeville. The wedding will take place on Jan. 5.

**ARNOLD DALY CLOSES**

Arnold Daly closed his engagement in "The Angel in the House" at the Fulton Theater last Saturday night after eight performances. Despite its success in London the play did not meet here with the enthusiasm expected.

**WOODS TO PRESENT MACK PLAY**

A. H. Woods, who produced Willard Mack's first play drama, "Kick In," will also sponsor for his latest play, "Apple Sauce Philosophy." Rehearsals will begin next week.

**GETS PLAY FOR AUSTRALIA**

Through Sanger and Jordan, J. C. Williamson, Ltd., has acquired for production in Australia, "Twin Beds," "Kick In," "Under Fire," and "The Easiest Way."

**ENGAGED FOR "GOD'S WAY"**

Among those engaged for Eugene Walter's new play "God's Way," are Josephine Victor, Walter Hampden, George Stuart Christie, Emilie Collier and David Howell Lindley.

**\$1,000 FOR BEST PLAY**

**Grace George Makes Offer to College Students—Guarantees Broadway Production**

Grace George has offered a prize of \$1,000 for the best play written by a student of an American college. The winning play will be produced at the Playhouse and the author in addition will receive regular royalties.

The theme of the play must be American and modern, the author a bona fide undergraduate up to the time the contest closes, June 1, 1916. The judges will be a dramatic critic and a playwright, whose names will be announced later.

**HERBERT CONCERTS AT THE CORT**

Immediately after his return from San Francisco, where he scored emphatic success as conductor of the Exposition orchestra in a course of his popular concert programmes, Victor Herbert will inaugurate a series of Sunday evening recitals at the Cort Theater, commencing Nov. 21. Although the most prolific and popular composer of light opera in America, Mr. Herbert has never forgotten his first love, instrumental music, dating from the days when he was cello soloist with the Boston Symphony Orchestra and continuing through his service as bandmaster of the Twenty-Second Regiment, conductor of the Pittsburgh Symphony and concert tours with his own orchestra. Herbert's theory and practice of music are pretty thoroughly known through his concert seasons at the Majestic, now the Park Theater, the New York, and other theaters, and it may be said that the great mass of metropolitan music-lovers coincide heartily with his harmonious views. The urbane Irish-American ("made in Germany") musician is faithful to his point of view. He believes that music, if it is to be lasting, must also be popular. Various coteries may indulge in musical extremes and affect to despise everything that resembles a tune; but if Victor Herbert is right the only music which will last and command the admiration of generations to come is the music whose beauty lingers on the ear even as its skillful scoring commends itself to the critical sense of musicians. "The proof of the pudding," in his personal case, is the fact that the score of "Princess Pat," his latest and most ambitious light opera now playing at the Cort, is ranged as one of the "best sellers" among recent musical publications; and the Sunday orchestral recitals will make one continual weekly round of Herbertian melody, both vocal and instrumental.

**DEATH OF E. S. WILLARD**

E. S. Willard, one of the best known English actors of the present day, died in London, Nov. 9, after a prolonged illness due to a nervous breakdown. Edward Smith Willard retired from the stage in 1906 following a tour of America. In a repertory of plays. Among the plays in which he was seen during his last American season were, "Lucky Durham," "The Brighter Side," "A Pair of Spectacles," "Colonel Newcome," "The Fool's Revenge," and "The Man Who Was."

Mr. Willard was born in Brighton, Jan. 9, 1853, and made his first appearance on the stage at the Theater Royal, Weymouth, in "The Lady of Lyons." His London debut was made in 1875 at the Covent Garden Theater in "A Roland for an Oliver."

Mr. Willard made his first New York appearance, Nov. 10, 1890, in "The Middleman," at Palmer's Theater. He remained in this country four years, during which he produced many plays. One of his most famous roles was that of Professor Goodman in "The Professor's Love Story."

**NEW WOLF-POLLOCK PIECE**

Rennold Wolf and Channing Pollock, authors of this year's "Follies," "The Red Widow," and "The Beauty Shop," have delivered the book and score of a new musical comedy to Alf Hayman for production by the Charles Frohman company. The title and cast will be announced shortly.

**TO GIVE "SEARCHLIGHTS" IN EAST**

Encouraged by her success in Horace Annesley Vache's "Searchlights" in the West, Mrs. Patrick Campbell is planning to present the play in Eastern cities.

"Searchlights" is a war drama of England in the first days of the great war, and tells the story of a German-born Britisher who gives up his German name, German investments, and German friendships in order to be true to England.

**HACKETT'S ESTATE CUT**

The fortune of more than \$1,000,000, which came to James K. Hackett from the estate of his niece, Mrs. Minnie Hackett Trowbridge, has been reduced about \$100,000 by Justice Philbin of the Supreme Court, who decided that the property at 72 Park Avenue should be divided among the other heirs. The court ruled that since the property was left to the decedent by her mother it must go to the mother's side.

**STARLAND" BY SPOKANE SOCIETY**

SPOKANE, WASH. (Special)—Fashionable audiences witnessed two productions of "Starland" by Spokane society youth and beauty at the Auditorium Theater, Nov. 3 and 4. The production was staged under direction of Miss Ava Jane Haze, and classical dancing was featured.

W. S. McCREA.

**ON THE RIALTO**

Not to be outdone by Richard Bennett, Glenmore "Stuffy" Davis, now appearing in a comedy film called "Does It Pay to Advertise?" refers to Tom Waters and May Wallace, who play the other chief roles in the picture, as his co-workers. Now that Sir Arthur Pinero, "in deference to public opinion," has altered the ending of his newest play, "The Big Drum," now running at the St. James's Theater, London, so that the lovers are made "happy ever after," Pinero prints these memorial verses:

Oft-times I used to wonder why  
The hero of some well-staged story  
Was finally compelled to die  
Or send the heroine to glory,  
When—so at least it seemed to me—  
Their night of tears might dawn in laughter,  
And by a pen-stroke both might be  
Made happy ever after.

Take William Shakespeare, now.  
That I for one would be delighted  
If at the last young Romeo  
To Juliet were reunited;  
In super-ecstasies I'd fall  
If, ere the closing scene were ended,  
A happy Hamlet after all  
Married his young Intended.  
But ah! what boots it thus to pine  
O'er by-gone tales of sad disaster;  
Rather I greet the welcome sign  
Vouchsafed us by a modern master  
That "Tragedy" has had her day,  
And only apathy arouses,  
While optimistic authors play  
Nightly to well-filled houses.

Claude McKay, of the *Theater Magazine* of Australia, tells an interesting anecdote of Hugh J. Ward, the Australian theatrical manager, who left home last week after a visit of several months in this country. It seems that while in San Francisco last summer Mr. Ward was a guest of the Bohemian Club at their annual "Jinks." Called upon to speak, he told several Australian stage stories, one of which concerned the Russian male dancers, who, appearing with Geneve, toasted the Czar after the first performance in Australia. To emphasize the smashing of the glasses after each toast Mr. Ward said, "Then wallop went the glasses on the floor." He used the word "wallop" several times, much to the delight of George Ade, who sat near him. After the dinner the editor of the *Sunset Magazine*, taking Mr. Ward to one side, said to him: "This is a curious country and a curious people. Do you know, that word 'wallop' has made the biggest success of the 'Jinks'?" And next day "wallop" became the catch word of the camp.

Edward L. Sterling writes *THE MIRROR* from London that he has received a postcard from Private George Flood, the actor, 1st Battalion Welsh Guards, who is a prisoner of war in Germany and in need of clothes and other necessities. Flood succeeded Charles Dalton as Marcus Superbus in "The Sign of the Cross." While playing the Irish priest in "General John Regan" at Westport, Ireland, twenty months ago, the crowd rushed the stage under the impression that the Roman Catholic faith was being ridiculed, and Flood was severely stabbed. While playing "The Story of the Rosary" at West Hartlepool, England, that fortified town was bombarded by the German cruisers. Soon after that Flood enlisted, but his ill luck—or good—pursued him even there. He was captured by the Germans, and is now No. 1075, Room 13, Block 2, Gefangenlager II, at Munster, Westphalia, Germany, where his friends can communicate with him.

The same English mail brings *THE MIRROR* the following note, simply signed "An Englishman": "Reading an article in *THE MIRROR* on the English actor in America, we look to your valuable paper to expose every eligible English actor now appearing in America as a slacker and coward."

Oswald Garrison Villard, publisher and editor of the *New York Evening Post*, has been elected a director of the Philharmonic Society.

# THE FIRST NIGHTER

## "THE LIARS"

Comedy in Four Acts by Henry Arthur Jones. Revived by Grace George at The Playhouse, Nov. 9.

Colonel Sir Christopher Decring Ernest Lawford  
Edward Falkner Conway Tearle  
Gilbert Nepean Lumsden Hare  
George Nepean Guthrie McClintic  
Freddie Tatton Albert Reed  
Archibald Coke John Cromwell  
Walter Alfred Hesse  
Taplin Richard Clarke  
Gatsby Paul Bliss  
Footman Alexander Loftus  
Bertrice Ebernoe Josephine Lovett  
Emily Coke North Lamson  
Ferns Mary Worth  
Lady Rosamund Tatton Eugenie Woodward  
Lady Jessica Nepean Grace George

Once upon reading a review by the adroit and cynical H. L. Mencken we came upon the phrase "as irritating as a well-made play." That phrase seemed to us particularly apt as we witnessed "The Liars" which Grace George revived last week, as the second offering of her repertory season, at the Playhouse. In spite of its freshness—it is eighteen years since John Drew appeared in it at the Empire—in spite of its truthfulness of observation, its technique is so perfect that the play as a whole is annoying if not a trifle bore-some. In the manipulation of his puppets to obtain certain desired situations, in the effect of his characterization, in the effect of his spontaneity of wit, Henry Arthur Jones proves as magnificent a calculator, as expert a doctortaller, as the play-writing world had produced. No flaws can be found in his craftsmanship. He is as reliable a machine in his way as Hindenburg or Earl Grey or Shevlin and, consequently, as Mr. Mencken might remark, "as irritating."

Mr. Jones proves in "The Liars" he is essentially a man of the theater if only by a keen sense of dramatic appropriateness displayed. In the unfolding of the play we can almost see him in his workshop, now writing in his comedy to relieve his tensely dramatic moments, now introducing his contrasts of character, now adding his moral that will send his eminently respectable audience to the street happy and contented.

In his story of Lady Jessica Nepean's fascinating flirtation with Edward Falkner, her subsequent compromise when discovered at a clandestine dinner, her anxiety to find refuge from her husband's anger in a maze of lies, Mr. Jones has written charmingly and penetratingly if not brilliantly or profoundly. In his insight into the artificiality of the English upper middle classes he doesn't permit his cynicism to overcome his sentiment and so, at the last moment, he injects brains into his empty-headed heroine and takes away resolution from his forceful and vigorous hero.

We wonder what changes Mr. Jones would make in "The Liars" were he to rewrite it to-day. Undoubtedly he would find some instrument of conveying the duplicity of Lady Jessica to her husband other than that of the obvious George. The character, the other night, was ridiculously melodramatic, particularly at that moment when he declared, "Gilbert shall know of this." Undoubtedly, too, Mr. Jones would make the moment at the end of the play when Lady Jessica and Falkner are saying farewell more dramatic by having Falkner first respond to the call of Sir Christopher that her husband is waiting.

Miss George's performance of the frivolous and shallow Lady Jessica Miss George was quite as brilliant as that of her Cynthia Karlskne in "The New York Idea." Her delicate comedy methods brought out ingratiatingly the charm and vivacity of the character. Ernest Lawford's Sir Christopher was a singularly intelligent blend of the amiable cynic and the sentimentalists—a sophisticated smile, but kind eyes. Conway Tearle played the honorable lover, Falkner with his usual finesse, rising in the third act to splendid sincerity and courage. Lumsden Hare seemed appropriately important and domineering as Gilbert Nepean. Mary Nash was inclined to exaggerate the affections of Lady Rosamund. Alfred Hesse played well the part of an excitable waiter and Albert Reed was amusing as a hen-pecked husband.

The handsome settings of the production, designed entirely by Miss George, deserve a word of praise.

## "THE UNBORN"

A Play by Beulah Poynter. Produced Under the Auspices of the Medical Review of Reviews. Maxine Elliott's Theater, Nov. 12.

Mrs. Sarah Hartman Lucy Beaumont  
Katherine Hartman Emily Ann Willman  
Dr. William Freeman Howard Hall  
Jefferson Hartman John Saintpolis  
Lenox Hartman Everett Butterfield  
Ruth Freeman Alice Lindahl

This play is, at best, a weak admixture of "Ghosts" by Ibsen, in which the curse of hereditary drunkenness is expressed in the person of an epileptic son, and the whole problem is compounded with pre-natal sex questions that stagger the intellect. Such themes in the hands of a master dramatist, a poet and profound sociological student, such as Ibsen, Hauptmann and possibly Maeterlinck, works out

with profit to society, but as a tribute on the altar of sensationalism presents rather a weird and ghastly theatrical topic. It so happened that "Damaged Goods" struck the artistic keynote; it deserved the popularity it enjoyed, for it was the work of a student who had a mission. It is different with "The Unborn," which theorizes with means of prevention by a woman knowing the curse of drink that runs in the blood and seeks to defeat nature. Baffled, she brings forth a son, who at twenty is a drunkard and epileptic. His betrothed realizes his hopeless condition, and reproaches the mother with not having loved the child when he was still unborn; her uncle breaks the engagement. In a sensational scene with the girl, he tries to force her. In this he is foiled by the family, whereupon he shoots her and then kills himself. Good acting on the part notably of Mr. Butterfield as the boy, and Howard Hall as the physician, failed to redeem the play from falling completely within the compass of gloom and rather witless craftsmanship. The *Review of Reviews* should be in better business than sponsoring such plays.

## "THE GREAT LOVER"

Romantic Comedy in Three Acts by Leo Dritschel and Frederic and Fanny Hatton. Staged Under the Direction of Sam Forrest. Longacre Theater. Produced at the Longacre Theater by Cohan and Harris, Nov. 10.

Mr. Stapleton, manager ..... Lee Millar  
Maestro Cereale, Italian conductor ..... William Ricciardi  
Dr. Mueller, German conductor ..... Daniel Shattuck  
Farinal, secretary to Stapleton ..... Julian Little  
Ward, house press agent ..... Frederick Mackley  
Kartag, stage-manager ..... George E. Romani  
Carl Lossek, Wagnerian tenor ..... Alfred Kappeler  
Spariani, tenor buffo ..... Antonio Salerno  
Juan Paurel, star baritone ..... Leo Dritschel  
Carlo Sonino, basso buffo ..... Malcolm Fassett  
Posansky, basso buffo ..... Alexis H. Polianov  
Madame Trelier Belabrich, German soprano ..... Anna McNaughton  
Giulia Sabittini, Italian prima donna ..... Beverley Slatgreaves  
Ethel Warren, lyric soprano ..... Virginia Fox Brooks  
Blanca Sonino, Carlo's mother ..... Camilla Bertolini

Mrs. Peter Van Ness ..... Mrs. Fred Schuyler ..... Patrons of Opera ..... Madeline D'Orsay  
Dr. Stetson, throat specialist ..... Arthur Lewis  
Poiter, Paurel's valet ..... John Bedouin  
Act I.—The manager's office, Gotham Opera House. Act II.—Paurel's dressing-room, Opera House. In the course of a performance of the opera, "Don Giovanni." (Two weeks later.) Act III.—Paurel's rooms at the hotel. (Several days later.) Time—The present—Early Fall. Place—New York.

The hearty reception accorded this new comedy-drama is ascribable in part to the consistent development of an interesting character as the hero of a chain of engaging episodes, the touch of sympathy in the depiction of a life not all good and not all bad, and the admirable portrayal of this character at the hands of an actor who possesses the requisite genius for supplying his impersonation with the details which make up a well-modeled characterization.

This character lightly satirizes the temperamental nature of a fated singer, his vanities and weaknesses, but also makes generous allowance for his innate nobility of soul. The play might well have been laid behind the scenes of La Scala, but its transfer to our own opera house in New York, quite happily gains interest from the local conditions which environ the management of a grand opera company.

Much that Mr. Dritschel does in the role of Jean Paurel, the star baritone, entitles him to rank with Mansfield in the bizarre roles in which that famous character actor first won the esteem of his public. It stands out in distinct outline as a stage portraiture of more than ordinary interest because persuasively truthful under the given conditions. As a play, if I should try to find a classification for it, I should place it in the category with comedies like "David Garrick," and in a more remote sense, "The Music Master," though superior to both in a reckoning up of the laws of probability, but like both, strongly individual and infused with the spirit of romance.

The first act admirably depicts the trials and tribulations of a grand opera manager in his private office. We get a happy touch of that atmosphere exuded by the temperamental children of the Muses in their daily conflict with the obstacles that beset the path of genius. Out of a mild chaos of generalizations develops our interest in three or four individuals with which the play has to do. Two interesting ones are Ethel Warren, a young American lyric soprano who has recently been engaged from abroad and at once encounters an obstacle to her hope of singing her favorite role in "Don Juan," and a young baritone of American birth but European training, Carlo Sonino, who has been intensely interested in Ethel since they met on the same steamer to come to America. Carlo presses Ethel for a favorable answer to his suit, but she is not sure of herself. And now enters Jean Paurel, the famous—bland, jovial, monocled, chivalrous, the hero of many amours, now on the shady side of fifty, with white hair, but dowered with a youthful spirit, looking back upon a triumphant career throughout the universe of twenty-five years with the buoyant spirit of a lad. He conceives an immediate liking

for Ethel, and blandly informs the manager after hearing her sing to his own accompaniment, that she and none but she shall sing the coveted role in "Don Juan."

The second act is the great night of "Don Juan." Matters have progressed and are still progressing rapidly. The famous artist has coached Ethel in the part until she is perfect. The second act is over, but before the last act is begun the world has changed for Paurel. Giulia Sabittini, a revengeful Italian prima donna, who at one time separated Paurel from Blanca, the woman he loved, and retains a concealed hatred for him, has told Ethel that she is spoken of as the singer's mistress, and Carlo that Ethel has cast her fortune finally with the elder baritone. Ethel has scornfully rebuked Carlo for heading the talk of a jealous woman; they have quarreled, and when Paurel offers to make Ethel his wife as a reply to the slander she accepts.

None is happier than Paurel, for though he is the man of many loves, his devotion to Ethel has all the intensity of Indian Summer and does credit to his heart and mind. But the excitement of these scenes, which take place between acts in the singer's dressing-room, brings matters to a vital turn. He sends for Sabittini, and with all the suppressed wrath of years he burls his invectives at her for pursuing him with her hatred for twenty years. And the excitement is fatal to his voice. He has just demurred to Carlo as his understudy in the role of Don Juan, standing in the scenes and watching him from the wings, and has gravely told him: "Can you imagine how it feels for an old artist to see the coming man waiting to step into his shoes? Your opportunity will come, my boy; but rest assured that you will never have to finish my part because my voice has given out." But suddenly his voice breaks; he cannot utter a sound; and Carlo is summoned to finish the performance in the old man's part.

The dressing-room now becomes the scene of an ovation to the new singer. Where but a short time before honor showered thick upon the great artist so long accustomed to rule, stands Carlo, with the applause of the audience ringing in his ears, and the company, from the manager and press agent down to the last chorister, overwhelming him with flattery. Paurel looks on in vacuous wonderment, and as the crowd clears out he drops into a chair, exclaiming, "The King is dead. Long live the King!"

The last act carries the plot forward with a good deal of skill and sustained interest. The great singer has sung his last note. The doctor quietly informs Ethel of the truth before he reveals it to Paurel, and Ethel is unhappy. She loves Carlo, but she will remain loyal to the master, who, now that he is shorn of his laurels, will need her more than ever. An effective scene is introduced between Paurel and Blanca, the girl he abandoned for Sabittini in his early years. She comes to his hotel on the plea of bringing a message from the woman he once loved. As she throws back her veil he discovers her identity. She is Carlo's mother. By Paurel? I am not quite sure of this point; but she is there to plead Carlo's cause. Carlo who loves Ethel and who is in turn loved by Ethel. Only his vanity has blinded him to the truth till now. She goes, and Paurel stands dumb from the blow. He summons Ethel, reads in her tears the story of her heart's dream, and tells her she is free to marry the man she loves.

Here is tragedy; but by a happy turn the gloom is dispersed. The authors have taken good account of the character they were dealing with. Paurel is after all a man of the world, a beau, and rich in the wine of life that flows in his artistic veins. The telephone bell rings. One of the aristocratic patrons of the opera, the little brontette, so vivacious and enterprising, calls up. In a moment the great tragedy of his life is forgotten. As he listens to her over the telephone, appointing a rendezvous in Mount Vernon, his face curts into a contented smile and the curtain goes down as he chats confidentially with his new conquest. It is a characteristic touch of the man he loves.

Miss Brooks appeared to splendid advantage in the part of Ethel. She is tall, slender and blond, and is not only an actress capable of expressing sincerely the tender emotions, but is also an accomplished singer, as she conclusively demonstrated in singing the little aria with which she wins Paurel's affection. A delightful impersonation of the faithful old dresser and secretary to the singer must be credited to Mr. Bedouin, and an Italian conductor was cleverly individualized by Ricciardi. Two good comedy characterizations are given by Anna McNaughton as a Wagnerian prima donna and by Alfred Kappeler as a Wagnerian tenor. Beverley Slatgreaves was excellent as Sabittini, and Camilla Bertolini distinguished herself as Carlo's mother. Carlo, too, was sympathetically portrayed by Malcolm Fassett, and it goes without saying that Arthur Lewis, though he has only the small part of the doctor, acquitted himself with high honors. The production is admirably staged and presented with conscientious regard for details.

## HIPPODROME CONCERT

A further touch of novelty was added to the Hippodrome concert last Sunday night when Herbert L. Clarke, cornet soloist with Sousa's Band, played "The Lost Chord" to the accompaniment of the band and a pipe organ played by Ralph Brigham. Among other features of the programme were Nat Wills, Belle Story, and the ice skaters headed by the graceful Charlotte.

## "BACK HOME"

Comedy in Three Acts by Bayard Veiller. Founded on Irving S. Cobb's "Back Home" Stories. Staged by Ira Hardwicke and Produced by Selwyn and Company, George M. Cohan's Theater, Nov. 15.

Benjamin Bisbee Barbee	Wallace Owen
Mary	Marion Lee
Jefferson Davis Pointdexter	
Sally Priest	Willis P. Sweatnam
Judge Priest	Phoebe Foster
J. W. Wayne	John Cope
Cassius Nash	Charles B. Wells
Sheriff Suggs	Richards Hais
Hank Smathers	Miriam Davis
Robert Carter	Kenneth Miner
Buddy	Bert B. Melville
	Sydney Booth
	Robert M. Middlemass
	Fred Goodrow
	Violet Howard
	George Andrews
	Harold Mac Ayres
	Donald Harold
	Patrick Shannon
	Robert M. Middlemass
	Wilson Reynolds
	Theodore Hamilton
	William J. Gross
	John Hodges
	Donald Harold
	Charles P. Moore
	Wayne
	Living room in Judge Priest's home. A week later. Act III. The court house

Mr. Irving Cobb's "Back Home" stories have been merged and sundry of his characters translated into life in a play which though it has a familiar atmosphere, is as atmosphere of Southern rural life that appeals strongly to most Americans. However, the atmosphere is not the only thing in Mr. Veiller's latest that is familiar. There is something in the story and a great deal in the characters that suggest one of two plays, notably "Pudd'nhead Wilson," even though the motive of the action is in no way related one to the other. Mr. Veiller has written an interesting comedy-drama which deals sympathetically with the abuses of child labor in cotton mills and out of the experience of a young magazine writer who has devoted himself to the exposure of these abuses he has evolved a charming love story, a thrilling fight, and a trial for murder which holds the interest well to the end.

Injudiciously he has subordinated the purely moral point of view to sundry hard and fast theatrical expedients, and what might have been a consistently developed and well modeled play, after the manner of "Pudd'nhead Wilson," with every detail closely merged one into another, he presumes at times too much upon poetic license to be wholly convincing, notably in giving so much prominence to the suggestion that a conviction in a trial for murder and a political convention both together are a matter of a few hours. This, I take it, is rather rushing things. If we pass this over, as well as several other slight theatrical makeshifts, that Mr. Veiller has acquired from too close study of the techniques of how to project his effects, we may say that "Back Home" is an exceedingly interesting offering, though decidedly in strongest charm lies in the almost perfect manner in which the parts are characterized—first and foremost that of Judge Priest by John Cope, of the negro Jeff by Mr. Sweatnam, of the sheriff by Mr. Mine, of Buddy by little Fred Goodrow, and of the corner groceryman by Mr. Owen. It was a triumph for Mr. Cope in a role that gives him a fine opportunity to display his genius to the best advantage, and a triumph for Mr. Sweatnam in another such a role of a predatory country negro as that in which he is so favorably remembered by most playgoers in "The County Chairwoman."

Robert Carter comes to Waynesville to expose the abuse of child labor in Waynesville cotton mill in that place, and recognises in the daughter of Judge Priest, Sally, his long-lost Lenore, whom he rescued from death in New York and has never since been able to discover the least trace of. Waynesville directs one of his strong-arm men in the factory to make it so disagreeable for Carter that he will leave the neighborhood. A circus comes to town, and because the children are late in arriving for their work, Waynesville hires bruiser brutally injures little Buddy. As Carter attempts to call the scoundrel to account he is struck by him; the two men have a fight and Carter kills the man by a blow on the heart. By this time he has established such close relations with Sally and her father, to whom he has presented a letter from an old friend, that the Judge furnishes his bond and Carter is invited to make himself at home in the Judge's house. Waynesville determines to convict Carter and forms a close union with Sally, the commonwealth attorney, who aspires to Judge Priest's place and hopes to win the nomination by convicting Carter of murder. Another enemy of Carter's is the brother of the man he killed, who organizes a mob to lynch the young reformer. This plot is baffled by Judge Priest. He reaches a quick understanding with the sheriff, and as the mob enters, Carter gildes out by a side door and is taken in custody by the sheriff and conducted to safety in the county jail. The third act brings on the trial. Sally gets a jury of old Confederates, hoping to bring sectional feeling to bear on Carter's conviction, succeeds in obtaining another Judge and otherwise carries the day with a big hand until Judge Priest is summoned in the defense and so adroitly injects statements favorable to his prospective son-in-law into his testimony and then makes an insidious appeal to the sectional prejudice of the jury, revealing the fact that Carter's grandfather was a Confederate soldier and his grandson was commended to him by their old commander, that the defendant is summarily acquitted, after

the trial of arbitration past week has thus far been held been members were adjourned all of the parties in court, with a full day, whichever have been under the Thorne

NOVEMBER 20, 1915

## THE NEW YORK DRAMATIC MIRROR

9

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which the crowd adjourns to the convention hall and re-elects Judge Priest before he has time to leave the court room. The play is so well acted that a number of inconsistencies, only partly indicated here, are not permitted to become obtrusive, so that on the whole the play furnishes good entertainment. The young hero is acceptably played by Mr. Booth and the heroine is delightfully portrayed by Miss Foster. Miriam Doyle is clever as a young village coquette, and the commonwealth attorney is energetically played by Mr. Hale. Some appealing incidents to the main story are provided by Judge Priest's tenderness toward Buddy, his ordering the circus parade to pass the house for the special edification of the injured child, and a good deal of wholesome humor is provided by Sweatnam.

## HARRY LAUDER

Harry Lauder and His Vaudeville Company, Direction of William Morris. 44th Street Theater, Nov. 15.

Harry Lauder began his eighth American tour at the 44th Street Theater on Monday. The Scotch comedian won his usual enthusiastic reception from a large audience. The sincerity and directness of his art were never observed to better advantage than in his new repertoire of songs, which numbers, "I'll Stick to Rosie, If Rosie Sticks to Me," "Nanny, Nanny, I Never Loved Another Lass But You," "Doughie, the Baker," and "I Love My Jean, My Bonnie, Bonnie Jean." After the new songs, Mr. Lauder made a little speech, three immense horse-shoes of flowers came across the footlights and the comedian sang a little war song.

Mr. Lauder is surrounded by an indifferent vaudeville programme. A Scottish Highlander Band plays, Lucille demonstrates her talking cockatoo, the Al Golem troupe of acrobats appears, Selwyn Driver talks and plays the piano, and Dave Genaro and Isabelle Jason dance.

## ACTORS' EQUITY ASSO'N

Value of Arbitration Shown—Differences Adjusted Without Resort to Courts

At the last meeting of the Council, held in the association's rooms, 608 Longacre Building, Nov. 8, the following members were present: Mr. Bruce McKee, presiding, Messrs., Edwin Arden, Charles Edward Connelly, Charles D. Coomburn, Edward Ellis, Frank Gillmore, Howard Kyle, Grant

Stewart and Paul N. Turner. New members elected:

Frank Kemble Cooper	Agnes Robinson
Bronie Drew	J. Anthony Smythe
Frederick Desmure	Mabel Sothern
Lila Meredith	Clifford E. Thompson
Alan Reesee	Harry F. Vickery
	Alice Parks Warren
	Beatrice Worth

"The time will come when all theatrical business will be done in one building as a single big exchange," so spoke a rich actor manager to us a few years ago when he was president of the largest and, so far as *esprit de corps* goes, the best actors' club in the world. What an economy that would be in every way! From commissions alone it would be a simple thing to support adequately the charity fund of the amusement world (a more accurate name for the Actors Fund) and it would preclude wrangling.

A few days since a member of the A. E. A. sought our advice as to his obligations in an instance where an agent told him to call upon a certain manager, who was organizing a company and when he did so the manager could not be seen. The next day another agent sent for the actor and arranged by phone for him to see the same manager. Complying with this appointment he saw the manager and was engaged. Each agent felt that he was entitled to a fee, and, rather than engender the ill-will of either, our member went away saying he would pay two commissions from choice.

The value to all concerned of the use of arbitration was markedly shown this past week, when, in the short space of less than an hour two cases, where there had been a difference of opinion between members of our Association and a manager, were adjusted to the complete satisfaction of all parties. Had these cases been tried in court by a jury, the time of the principals, witnesses and lawyers for at least a full day would have been consumed, and whatever way the result, there would have been some hard feelings. As it was, under the clear-sighted guidance of Augustus Thomas, who acted as arbiter, the parties of their own accord came to a complete

understanding and adjustment. Some day busy managers will appreciate that life is too short for lawsuits, especially with the men and women who help them to make their living and that the finding of an arbiter who understands our business, like Mr. Thomas, is apt to be more equitable than the verdict of a jury.

The secretaries of the Association are in sympathy with those members who have salaries due and owing to them from corporations that are without any assets. In such cases, as the law stands, our attorneys are powerless. The only remedy for this injustice is to get the statute governing corporations changed to make individual stockholders liable for the wages of employees. The road may prove long and hard, but the A. E. A. will travel it firm in the belief that most men, after all, wish to observe a standard of honesty toward their fellows.

An actor rehearses almost two weeks in a new production when his voice goes to pieces and the manager, who engaged him under an A. E. A. contract, becomes alarmed about his opening four days later and secures another actor in his place. The first man claims he was all right vocally by the opening time but was not allowed to go on. Having rehearsed more than one week he was entitled to two weeks' notice. The manager knew this, and yet he felt justified in his action to protect his first night. The A. E. A. met him on this point and accepted salary for one week and a half in settlement. The spirit of co-operation shown by this producing manager has been admirable for a long time and the A. E. A. sincerely appreciates it.

When members are engaged without any written contract, having rehearsed but the fraction of a week, and are safely returned to New York after a tour of four days of utterly wretched business, it is difficult to tell them what to claim if anything. With all due allowance, it seems reasonable that when an actor is engaged by the week he should be warranted in expecting at least that period of employment—falling which he should have his weekly stipend.

A large number of communications to members have come back from the postal service marked "Removed," "Unclaimed" or "Address unknown." All members are urged to realize that it is necessary for the A. E. A. to have their correct addresses. Remember this and forward them at once.

By order of the Council,

HOWARD KYLE, Corresponding Sec'y.  
GRANT STEWART, Recording Sec'y.

## NEW YORK PHILHARMONIC CONCERT

A large and brilliant audience enjoyed last Thursday's concert by Mr. Stransky's artists at Carnegie Hall. Mozart's G minor symphony was the first number and was given a magnificent interpretation. Beethoven's "Eroica" was rendered with fine feeling, the funeral march particularly being given with unusual emotion.

Mr. Casals's masterly cello performance of the Haydn concerto in D major completed a rarely chosen and splendidly interpreted programme, one with which little fault could be found by music lovers.

## STAGE SOCIETY'S PLANS

The Stage Society of New York, which last season was sponsor for Granville Barker's engagement at Wallack's Theater, will return next month to its former policy of giving special performances of meritorious plays. It will produce during the season a new play by an American author, one or two Strindberg plays under the direction of Madame Strindberg, and a new French comedy.

## ACTORS' CHURCH ALLIANCE

All members of the theatrical profession are cordially invited to the November service of the Actor's Church Alliance of America to be held next Sunday night, Nov. 21, at St. Thomas's Episcopal Chapel, East Sixtieth Street near Third Avenue, at eight o'clock.

Rev. Walter E. Bentley, National Secretary of the Alliance, has returned from his trip to the Pacific Coast in the interests of the society. He visited thirty six cities and lectured before the students and faculty of the state universities of Utah and Iowa.

## AT NEIGHBORHOOD THEATERS

STANDARD.—Willard Mack's melodrama, "Klick-In," is the week's attraction at the Standard Theater. The cast includes Richard Bennett, Forrest Winant, Clara Joel, Adrienne Morrison, Annie Mack Berlin, Madel Turner, Blanche Fisher and others.

LEXINGTON.—Madame Petrova is appearing at the Lexington Theater this week in Edward Locke's drama, "The Revolt." In the company are John Maurice Sullivan, Richard Lyle, Albert Gran and others.

## BOYS DISAPPEAR

Ross Brothers Have Not Been Seen Since Nov. 12—Thought to Have Been Kidnapped

The police department is investigating the disappearance of the Ross Brothers, juvenile entertainers, who have not been seen since the afternoon of Friday, Nov. 12. The brothers were appearing at H. S. Moss's Jefferson Theater, on 14th Street, being engaged for the last half of the week. They offered their specialty at the Friday matinee, left the theater and have not been heard from since.

The Ross Brothers are said to be fourteen years of age, although they look younger. They were billed as "the champion midget boxers of the world," and offered a turn called, "A Day in a Gymnasium," presenting rope jumping, bag punching, shadow boxing and an exhibition bout. Robert Ross managed the act. Mr. Ross believes that the boys have been kidnapped and he immediately reported their disappearance to the police department. No trace of the lads has yet been found.

The boys are believed to have had fourteen dollars when they disappeared.

## GAMUT CLUB GIVES PLAYS

The Gamut Club presented three one-act plays last Sunday night at the Bramhall Playhouse as its first entertainment of the season. The programme comprised "Peg Woffington Pearls," by Dennis Cleigh and Cecil Duncan Jones; "Manners," by Stewart Benson, and "The Woman Across the Street," by Donald MacLaren.

"Peg Woffington's Pearls" proved a charming little episode from the life of the famous Irish actress. The pearls of the title refer to the smiles which she generously bestows upon all. The action revolves about a visit which three pretty Dublin belles have paid Peg in her dressing room at the theater. In lending them some of her choice finery it develops that her kindness is most appreciated by the one to whom she devotes the least attention. Amelia Gardner played the part of Peg. Tracy L'Engle, Margaret Field and Bernice Golden were seen in the other roles.

"Manners" was a satirical bit much on the order of the plays presented by the Washington Square Players. Its three scenes show that in man's treatment of his unfaithful wife human nature remains essentially the same throughout the ages. In the stone period the husband kills his faithless mate with a club. In the middle ages with a dagger, and at the present time allows her to kill herself with scientists' latest and most subtle poisons. The play was vividly acted by Olive Oliver and John O'Brien.

"The Woman Across the Street" was an amiable little observation concerning a prim young wife, who resents the methods by which a questionable woman across the street lures men to her apartment. While watching the bird attract her prey, she drops her handkerchief and is promptly visited by a young man who believes himself the object of her fancy. After some difficulty she convinces him that she is married and thus saves herself from the entanglements of a compromise. In the cast were Minnie Dupree, Gertrude Dallas, Donald MacLaren, William Raymond, and Fredrika Slemmons.

## "THE BOOMERANG" FOR LONDON

Alfred Butt, London producer who is now in New York acquiring plays for production, has added "The Boomerang" to his list. He will engage an English cast for the London presentation.

## NEW VACHELL PLAY

Horace Annesley Vachell, author of "Quinneys" and "The Chief" in which John Drew will appear, has just had another play produced in London. It is entitled, "The Case of Lady Camber," and in it H. B. Irving plays the leading role.

Blanche Ring has signed a contract with Frederic McKay whereby she will appear under his direction for a term of years. Miss Ring is at present appearing in vaudeville on the Pacific Coast.

## TO PRODUCE "THE GIRL"

Edward Peple has elaborated his one-act vaudeville sketch, "The Girl," into a three-act comedy and will produce it shortly in association with Edward McGregor. Among those who have been engaged for the cast are Olive Wyndham and Henry Kelker.

## GOSSIP

Fred G. Latham will direct the rehearsals of "Sybil," a new Viennese musical comedy in which Julia Sanderson, Donald Brian, and Joseph Cawthorne will appear this Winter.

A theater structure estimated to cost \$175,000 is to be erected in the Bedford Park section of the Bronx.

The Stage Children's Fund, of which Mrs. Millie Thorne is president and Lee Shubert honorary president, held its annual benefit entertainment last Friday night in Alhambra Hall, 126th Street and Seventh Avenue.

The Saxo Sextette, saxophone players, have been added to the Ziegfeld Midnight Frolic atop the New Amsterdam Theater.

Ethel Barrymore has leased the four-story dwelling at the southeast corner of Madison Avenue and Seventy-third Street.

Frank Hopkins, as assignee of a claim of the Frazee Theater Corporation, has obtained a judgment of \$175.31 against the New Era Producing Company, under whose direction "Adele" was presented.

Marion Evansen, for the past two seasons playing Celia and Olivia in May Stewart's Shakespearean productions, has been re-engaged to play Myrine in her production of "Pygmalion and Galatea," Princess Neugroni in "Lucretia Borgia," and Volante in John Tobin's "Honeymoon."

Frederick Lewis has been added to the cast of the Chanter Dramatic company's production of "Romeo and Juliet."

While preparing to drop to the stage during a performance of "The Lamb and the Brute," at South Norwalk, Conn., on Nov. 7, Frank Townsend, a member of Charles K. Champlin's traveling stock company, fell twenty feet, spraining his wrist and injuring his hip.

Ethel Grey Terry has been engaged for an important part in "Sadie Love."

Forrest Winant has joined the cast of "Kick-In."

Eugene Foxcroft deeply regrets to announce the death of his mother, Mrs. Mary E. Roof, on Oct. 28, at his family residence, 207 King Street, Herkimer, N. Y.

Fred Graham, late leading man of "Search Me," has been engaged by David Belasco for an important part in the new David Warfield play.

John R. Rogers, widely known as "Yours Merrily" in theatrical circles, has been engaged by Cohan and Harris for their advertising department.

Frank O. Iverson, Ed. Sprague, Lola Davis and Arthur L. Verner have been engaged for "The Trail of the Lonesome Pine."

Annie Russell has purchased a home in Summit, N. J. The price was \$25,000.

Master Laurer Pullman is playing Benjie with "The Law of the Land" company, on tour.

Hattie Kneitel, who was last seen in New York in "The Belle of Bond Street," and who has been studying vocal culture since that time, will appear in the role of a singer in "Ruggles of Red Gap."

Gordon Standing has been engaged by H. J. Frazer, to play Edgar Norton's role in "A Full House."

Victor Hyde has arranged the dances for the new Reisenweber restaurant revue, "Full Speed."

A decree of divorce was granted Nov. 11 in Paris to Eugene Pluron, a young French lawyer, from his wife, Margaret Tate, known on the operatic stage as Maggie Teyte. Miss Teyte is at present in this country.

Christine Miller, one of the best known contraltos in concert and oratorio work, will give her annual New York recital in Aeolian Hall Tuesday afternoon, November 23.

David and Clara Mannes will give their final sonata recital of their ninth annual season in New York at Aeolian Hall, Monday night, Dec. 6.

W. W. (Billy) Cole, of Omaha, will reopen the Krug Theater, November 20, with the North Bros. Stock company as a permanent organization, playing "The Great Ganton," as the opening bill and following with a repertoire of popular plays and comedies.

Don Burroughs, who played leading roles in some of the society amateur productions, in Detroit, has gone into the professional ranks, appearing with the Richard Gordon Players at the opening of the new Medford Theater in Medford, Mass.

Louise Closser Hale has been selected to play the role of Mrs. Effie, the social climber, in "Ruggles of Red Gap," in which Ralph Herz will shortly appear.

## MURDER OF A MANAGER

WORTHINGTON, MINN. (Special).—Edward Thiel and Albert E. Deere are under arrest in the Nobles county jail charged with the murder of Charles Dilley, proprietor of a theater at Ellsworth the night of Wednesday, September 22. Both are said to have confessed to complicity in the crime.

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## "VERY GOOD—EDDIE" GIVEN

Musical Comedy Based on "Over Night" Produced in Schenectady

SCHENECTADY. (Special).—A new musical comedy entitled "Very Good Eddie," with book by Philip Bartholomae, lyrics by Schuyler Greene and music by Jerome Kern, was presented for the first time on any stage at the Van Cortlandt Nov. 9, by the Marbury Comstock company. The performance had a number of those commendable features which make up the average successful musical offering, but the fact that the basic idea of the play is taken in its entirety from Philip Bartholomae's "Over-night" robe it of much of that newness and freshness which one naturally expects of a brand new musical comedy. The most notable features of the production were the costumes of the chorus for which Melville Ellis is responsible. There is a total absence of singers from the cast. It hardly seems creditable that the management after spending so lavishly on costumes and scenery should have overlooked such an important adjunct of any musical comedy.

The cast is an unusually strong one. There is Florence Nash and Ernest Trues who constantly gets himself in and out of perplexing situations. His song, "When You Wear a Thirtieen Collar," is the bit of the show. The comedy situations are plentiful and between Ada Lewis and John Hazard, the hotel clerk, the audience is kept in convulsions of laughter. Other principals who scored were Oscar Shaw, Eva Condon, Helen Raymond, Julia Mills and Carl Gantvoort, although the last is not given a role commensurate with his abilities. Much credit is due Miss Mills, who on a moments notice took the place of Anna Orr who was taken suddenly ill.

Some really tuneful and distinctive music has been furnished by Jerome Kern, the most popular numbers being "Isn't It Great," "To Be Happily Married," "Babes in the Woods," "Hands Up" and "An Ocean of Love." NAT SAWYER.

### LANSING

LANSING, MICH. (Special).—Majestic Theater, George A. and Clement Abel, managers, Nov. 1. "A Queen for An Hour" and "Mutiny in the Jungle." The pictures were pleasing, to a full house.

Orpheum Theater, Jarvis, manager; Nov. 4. "The Idle Rich," "Almost a King," and "The Battle of Raging Bull." Pictures were clear and everyone seemed to be pleased.

Coolidge Theater, J. S. Wilson, manager; Nov. 5. "The Eagle's Mate," featuring Mary Pickford and James Kirkwood. The people were well pleased and the house crowded.

Pinehurst Theater, W. J. Hall, manager; Nov. 5. "The Little Mademoiselle," featuring Vivian Martin. An extra good production with a full house.

Orpheum Theater, Jarvis, manager; Nov. 7. "Four Feathers," featuring Howard Estabrook. Pictures were clear and an extra good production.

Theatorium, J. M. Neal, manager; Nov. 8. Combination of movies and vaudeville. The main feature was the Cannon Brothers, who presented "The Australian Bird Circus," which was one of the best features that has been seen in this city this year. Ramsay and Kline presented a novelty, and the pictures were extra good. The house was overcrowded at each performance.

LEOLA SPENCER.

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## PHILADELPHIA

Quaker City's Historic Walnut is Cracked—in Fact "Stone Broke"

PHILADELPHIA (Special).—The curtain going down on the Walnut Street Theater rather suddenly last week was the only ripple on the very even current of events in the theatrical world of Philadelphia. No changes of bills at any of the theaters, it was altogether proper that the theater of American playhouses to furnish the excitement. The scene must shift to the Walnut the morning of Nov. 7. Irate actors of the Penn Players and old stage hands indignantly demanding salaries from Manager Grant Lafferty. No stage money was accepted, so Lafferty assumed the villain's role and blighted the hope of ready money by an expressive bit of American slang, namely, "Stone broke!" Much anger among company, threats of arrest in evening papers. Then final act was pulled next day by the Clark estate when the constable levied for \$4,500, one month's rent.

The Walnut has been moving backward for years, being out of the theatrical district. Henry B. Harris, before his death, tried to rejuvenate this old theater and for a season showed some splendid plays. Then Stair and Havlin tried at "popular prices," but were unsuccessful, and as a last resort stock was introduced, but the days of the old Walnut are evidently numbered.

There is some talk of a change in the management of the Nixon and Zimmerman theaters here. Fred G. Nixon Nirdlinger, son of Samuel F. Nixon, being appointed general assistant to his father and will have personal charge of all his interests. This will in no way affect Thomas M. Lord, who will continue as general manager. Opera was the rage at the "Met" this week, the Boston company being here for a week, and did a big business. It is understood that pictures exclusively will be the feature after J. Solis-Cohen, Jr.

### LOS ANGELES

LOS ANGELES, CAL. (Special).—The Orpheum headliner for last week was the ever welcome Walter C. Kelley in "The Virginia Judge." It is needless to say that that theater played to capacity houses.

"Nearly Married," besides breaking all records for business done at the Burbank in the last eleven months, has caused the postponement of "Mother Carey's Chickens" for an indefinite period. Kate Douglas Wiggin's new book will have been produced at the Burbank following "The Master Mind." The crowds that have packed the Burbank for "Nearly Married" necessitated a third week for the clever farce. During the week of Nov. 22, "On Trial," by Elmer Reizenstein, will be the attraction. The original Chicago cast of players will present the play.

On the afternoon of Nov. 3, "The Mission Play" at San Gabriel, was performed for the nine hundredth time. In all of the annals of the stage, there seems to be no record to equal this, taking into consideration the fact that the play is performed in a village, quite a distance from the city, and which necessitates traveling some twelve miles. It will go on tour Dec. 4, and will not return to California for two years. It will be believed greatly missed by the natives who have featured it so strongly as a California entertainment for the tourists, and will be especially missed by Mr. Osborne.

"Clune's Theater Beautiful," the Auditorium, opened Nov. 8 with the first Triangle service to grace the city. The night performances being 10, 15, 25, and 35 cents, which doesn't sound like \$2.

The Morosco Theater is still dark, and there are no rumors of its opening soon.

Florence Constantino, the famous tenor, whom Los Angeles is proud to have as a permanent resident, appeared in concert at San Diego last week.

Through the courtesy of Henry W. Savage, the Los Angeles Junior College will present "Everywoman" the afternoon of Sept. 17 on the Los Angeles High School stage. There will be a musical score of twenty-six numbers, composed by George Whitefield Chadwick.

J. VAN CARTMELL.

### SAN DIEGO

SAN DIEGO, CAL. (Special).—Richard and Pringle's Minstrels gave three performances at the Spreckels Theater Nov. 4, 5, to good business. This is the first minstrel company that has ever played the Spreckels Theater.

"Little Miss U. S. A." a musical act, headed a fair bill at the Savoy Theatre for the week of Nov. 10. Business at this house continues to grow.

The Dramatic Society of the High School gave three performances of "The New Lady of the Lake," at the High School Auditorium Nov. 5, 6. The new futuristic scenery was the first of its kind ever shown in San Diego.

Thomas A. Edison was the guest of the Exposition on "Edison Day." During his stay in the city he was entertained elaborately, and spent some time looking over San Diego Bay, getting ideas for the Coast protection, in behalf of the United States Government.

Lubin Day, at La Jolla, Oct. 31, was a big success. Many novel stunts were pulled off for the amusement of the movie actors.

The Kitles played a return engagement at the Exposition for four days, commencing Oct. 31, and the engagement was so successful that they were held over for the balance of the week.

The Princess has reopened under the management of E. M. Burbeck and A. A. Lotto. They have contracted for the Mutual programme, with a change four times a week.

"The Land Just Over Yonder," the story by Peter Kyne, which appeared in the Saturday Evening Post, is being made into a motion picture story by the Dudley Motion Picture Company, of National City. It will be a five-reel feature, and produced under the direction of Julian Frankenberg. Many of the scenes are being taken in and around San Diego, and the Imperial Valley.

"The Rosary" is being shown at the Cabrillo to big houses, and all of the picture houses are doing good business.

MARIE DE BEAU CHAPMAN.

### OTTAWA

OTTAWA, ONTARIO (Special).—Russell: Nov. 12, 13: "Canada's Fighting Forces in Europe," official motion pictures.

Dominion: Week Nov. 8: Harrison Brockbank and company in "The Drummer of the Seven-Sixth." Ameta, Leo Beers, Henshaw and Avery, Gaston Palmer, Stan Stanley Trio, and White and Clayton was the bill that filled the house at each performance.

The French: Nov. 8-10: Manhattan Musical Comedy company return engagement to capacity business.

The Family: Nov. 8-10: "Monsieur Lecocq" was the film feature to capacity business.

J. H. DU BEE.

## SAN FRANCISCO

Forty-Niners Turn Out to Meet Lotta—Billy Roche in Double Harness

SAN FRANCISCO (Special).—When Lotta arrived in San Francisco she was met at the depot by a large committee, consisting of people in all walks of life. She was then conveyed in a carriage behind four white horses to Lotta's Fountain, surrounded by the Call, Chronicle, and Examiner buildings. Lotta gave this drinking fountain to San Francisco many years ago. A platform was erected from which the Mayor made an address of welcome. Caroline White sang, and Lotta made a few remarks. She was the prime favorite here many years ago, and she is still remembered, so much so that the Exposition set aside Nov. 9 as a Lotta Day, which was well attended. The managers of all the theaters here took a prominent part.

Pauline Lord, who is now here with the "On Trial" company is in a peck of trouble.

She claims that Billy Roche, the fight promoter, married her in 1908, when she was but seventeen years of age, but another Mrs. Billy Roche is suing her for alienating the affection of her husband. Roche claims that he had secured a divorce from his first wife. Now, Miss Lord says that if Roche is not divorced from his first wife, she is going to have him arrested for bigamy.

Houdini jumped into the bay handcuffed, gave an exhibition at the prison, and then opened the same day at the Orpheum.

"On Trial" at the Columbia has made a hit, and is being talked about throughout the city. It is drawing capacity houses, and is now in its second week.

The Alcazar offered "The Old Homestead," which will be well represented, as are all the offerings of the Lytell-Vaughan actors.

The Cort finally was able to make arrangements to have "So Long, Letty" run for a fifth week. The house was sold out during the entire engagement. "A Pair of Sixes" Nov. 15, with Max Fleissman.

The Savoy is still running "The Clansman."

The Orpheum had a star bill, including Willie Weston and Caroline White. Houdini is another big card, followed by the Bison City Quartette.

The Empress has Frederick Perry in "The Family Slave," Young America company, Cassidy and Longeton, Mack and Maybelle, Alice Berry and company.

Fantasie headlined a musical act, "Six Peaches and a Pair," headed by Bob O'Neill and Cliff Dixon. Countess Von Dorman sang other interesting numbers.

A. T. BARNETT.

### CLEVELAND

First American Performance of "The Ware Case" with Lou Tellegen in the Lead

CLEVELAND, O. (Special).—This city enjoyed the premiere of another play that is bound for Broadway. Lou Tellegen has a part that is not going to endear him or make him an object of worship at matinees. There is little noble and nothing heroic about it at all. The first act reduces him as a ruined baronet (Sir Herbert Ware), who has not even the decency left to refuse to share the meager estate left his wife when she offers to support him. He is shown as dissolute, immoral, and wholly unlikable.

When Lady Ware's brother, the weakling who inherited the greater part of the estate, is found dead, suspicion, of course, ultimately rests upon Sir Herbert—but there would not be any Ware case. Lady Ware (Gladys Hanson) sticks by him when he is accused just after announcing to him that she will leave him. Her real love for Michael Adey, an eminent lawyer who defends her husband, is the one noble thing about the play. Following is the cast of characters:

Lady Ware	Gladys Hanson
Cellie Wilson	Maude Hannaford
Sir Henry Edgerton	Corliss Giled
John Murless	Albert Bruning
Prison Doctor	Dana Parker
Michael Adey	Robert Ayron
Sir Herbert Ware	Lou Tellegen
Tommy Boid	A. P. Kaye
Michael Adey, R. C. M. P.	Montagu Love
Footman	Henry von Winter

For the third week of the stock season the Duchess Players will be seen in the comedy, "Believe Me, Xantine," which is entirely new to Cleveland.

### WORCESTER

WORCESTER, MASS. (Special).—Nat C. Goodwin in "Never Say Die" pleased a good-sized audience at the Worcester Theater Nov. 1. This was Mr. Goodwin's first appearance in Worcester in a good many years. He was supported by a nice company, which included Margaret Moreland. However, without Nat Goodwin the play would fall flat. "The Tempters" won the attraction Oct. 28-30. They tempted with music what we have seen many times before.

"Blanche," with Andrew Mery and Claude Benedict, was presented Nov. 2 to an audience of about fifty French people.

Poll's had an excellent bill Nov. 1-3. The vaudeville and pictures at the Plaza were also good.

The opening of the Ellis course of concerts took place in Mechanics' Hall Nov. 2. The star of the concert was Geraldine Farrar, and she drew a packed house of music lovers. She was assisted by Reginald Werrenrath, baritone; Ada Sasso, harpist, and Richard Epstein, accompanist.

The motion pictures of Geraldine Farrar in "Carmen" at the Pleasant is turning away crowds.

FRANK H. ORDWAY.

### ALLEGTON

ALLEGTON, PA. (Special).—"Sadie Love," Avery Hopwood's latest comedy, produced by Oliver Morosco, pleased a crowded house Nov. 11.

The first act moves with such rapidity that the slow moving act which follows gives the audience a chance to get a breath in preparation for the final scene. It is modeled after the French farce, and is undeniably risque. In less competent hands it would prove a failure, but as interpreted by such an excellent cast, it is sure to win favor when it reaches Broadway by way of Boston. The scenes at a Long Island country home and on board an Italian liner are perfect in every detail. Briefly stated, the comedy is a "ripper," and while it will be considered "naughty" by the prudes, it will captivate New Yorkers and should run indefinitely.

FORD L. SHOTWELL.

### PALESTINE

PALESTINE, TEX. (Special).—"Damaged Goods," poor house; pleased. "September Morn," good house; pleased. Georgia Minstrels, fair house; pleased. Best Theater (M. P. V.). "De Loya Musical Comedy" week Oct. 15-20. "101 Ranch Wild West" Nov. 11.

## HUMOR IN TICKET WAR

Agencies Cannot Return "Around the Map" Tickets Because They Have Sold Them All

A humorous touch was given the theater ticket muddle last week when the agencies reported that they were unable to turn back to Klaw and Erlanger the \$40,000 worth of seats ordered returned by the managers since they had sold them all.

The affair was given its first airing when W. A. Brady accused Klaw and Erlanger of violating the managers' agreement not to sell blocks of seats to agencies in advance by disposing of blocks of seats for "Around the Map" for eight weeks. Mr. Klaw replied to this charge by stating that Mr. Brady wrote him that "everybody was violating the agreement" and, furthermore, that no organization existed.

At a later meeting the managers voted to stand by their contract to regulate speculating and abolish cut-rate tickets and to send an ultimatum to Klaw and Erlanger demanding that the eight weeks' "sell out" to speculators of tickets for "Around the Map" be taken back.

### PASS RESOLUTIONS

At a meeting of the Board of Trustees of the Actors' Fund of America, held on Nov. 4, 1915, official recognition of the death of Abraham Judah, of Kansas City, was given expression as follows:

Resolved, That the Actors' Fund of America, through its Board of Trustees, has learned with sincere regret of the passing of Abraham Judah, of Kansas City, Mo. For a third of a century Mr. Judah was a conspicuous and honored figure in theatrical management. He was loved and esteemed by all who personally knew him. His business associates, as well as those friendly rivalry, recognized and appreciated his kindly independence and unassailable integrity. During nearly the entire life of the Actors' Fund, Abraham Judah was its representative in Kansas City. He at all times gave to the sometimes unpleasant duties of that position, the same earnest and conscientious care and intelligence which he gave to his own private business. Abraham Judah stood for what was and is best in theatrical management in America. The Actors' Fund extends to the widow and daughter heartfelt condolence in this supreme affliction.

Resolved. That these resolutions be placed in the minutes of the Fund, and a copy sent to the widow.

(Signed) DANIEL FROHMAN.  
President, Actors' Fund of America.

(Signed)  
MILTON NOBLES,  
Committee on Resolutions.

### WASHINGTON

President Wilson Attends "Seey," May Irwin's Department of Mirth

WASHINGTON, D. C. (Special).—The President and Miss Wilson entertained a large theater party at the Belasco last Tuesday night, witnessing the performance of May Irwin in the delightfully amusing comedy, "33 Washington Square," the guests being Mrs. Norman Galt, the President's fiance, and others including the Secretary of the Treasury and Mrs. McAdoo and Miss Helen Woodrow Bones. Tuesday afternoon at the National Theater Mrs. Norman Galt was the guest of a large notable official gathering of ladies upon invitation of Miss Margaret Wilson, the President's daughter, in a box party to witness the crowning musical afternoon of the season, the appearance of Geraldine Farrar of the Metropolitan Grand Opera company, in a very lengthy and notably musical programme of song and instrumental music by Adas Sasso, harpist, and Reinhard Werrenrath, baritone.

The current week offering at the National Theater is by Mr. John Drew in a new comedy, which had but a few presentations elsewhere entitled "The Chiel," the work of a new author, Horace Annesley Vachell, who won his first celebrity through a series of capital written books. Mr. Drew's talented co-workers leading a strong cast, include Laura Hope Crews, Miss Lawton, Constance Bailey, and George Graham. As Mr. Drew goes direct from here to New York, enormous receipts of the story is not given for want of space. "Twin Beds" follow At the Belasco is seen this week Winthrop Ames' production of the charmingly clever English comedy, "A Pair of Silk Stockings," featuring Sam Sothern. A big opening audience strongly welcome the star-play and most delightful support. Coming next, "The Girl Who Smiles."

The Poll Stock company, in the present week's presentation of "The Trail of the Lonesome Pine," covered themselves with glory. Florence Rittenhouse, the Poll's leading lady, has recovered from a sprained ankle—which kept her from the background—during a strenuous recess in the role of June A. H. Van Buren who has the distinction of being billed as a "stock star," with every week's production was a dominating Hale, the young civil engineer.

"A Message from Mars" is in rehearsal. The many friends of Burton Holmes, especially among Government employees, will be glad to learn that he has postponed his Washington series of lectures until January, when the bookings of that month can be so arranged as to allow his usual always attractive afternoons at 4.30 for his double course.

Announcement is made that the Fredericks Amusement Company has leased the Casino Theater, where it will present road successes of popular players with daily matinees. Fred W. Falkner is the new manager. The opening statement under the new management will be "Bringing Up Father," a musical comedy based on the cartoons of George McManus. The production is arranged by Gus Hill, who has fostered many musical comedy successes.

Al. Reeves and his Beauty Show is the sterling Gayety Theater's offering, meeting with his usual success.

JOHN T. WARDE.

### DORIS KEANE MOVES TO THE LYRIC

LONDON (Special), Nov. 16.—Miss Doris Keane and her company, in "Romance" by Edward Sheldon, moved last night from the Duke of York's Theater to the Lyric Theater, where the play was most enthusiastically received. The demand for seats necessitated the change from the Duke of York's, which is a small house, to the Lyric, which is one of the largest theaters in London. Owing to the success of the piece, Miss Keane will remain in London for an indefinite run. HELEN ARTHUR.

NOVEMBER 20, 1915

## THE NEW YORK DRAMATIC MIRROR

11

## CHICAGO

Minstrelsy is Having Hard Sledding Amidst the Avalanche of Films on the Road

CHICAGO, ILL., Nov. 16.—Minstrelsy seems to be losing out a little with amusement seekers. Years ago the favorite attractions were the minstrels, and up to a few years ago a reasonable number of organizations of that type were welcomed in the big cities and royally received in the one-night stands.

Al G. Field has long been a big favorite in the South and could command almost any date he wished. Things have changed so much that he has had a hard time getting a route now as the managers of the better theaters playing pictures and hate to take them out for even so great a favorite as Field. The Nell O'Brien Minstrels are now in the Middle West and have met the same difficulty in booking. Necessary points to profitable railroad-riding could not be secured in some instances. Smaller minstrels find the same conditions.

"If it wasn't for the Middle West there wouldn't be any show business," remarked a well-known advance agent the other day. He explains his meaning by saying that the first-class houses in New England and the East are nearly all playing pictures, and argues that tours through that country would not justify the organization of touring companies at all.

The admission of playing pictures instead of vaudeville is coming to be adopted in the districts west of New York. House managers are inclined to blame it on the unions and say stage hands want a full week's pay when only one show is in a week. Trenton, N. J., is now playing pictures, which cripples routes of one-night stand shows. Altoona, Pa., has only had one legitimate attraction so far this year, playing pictures the rest of the time. Johnstown, Pa., is about to close up on traveling shows and put in the Triangle films.

The bigger cities of the Middle West are beginning to adopt the same policy. The Illinois Theater in Rock Island, Ill., now plays films and all road shows have been canceled. Davenport, Iowa, a place nearby, is playing the big shows two nights, which makes up to an extent for that.

Powers, "Marie Odile," Frances Starr, Marie Wallwright, Jerome Patrick, and others. Blackstone, "Cock o' the Walk." Otis Skinner, Janet Dunbar. Princess, "Sinners," last two weeks. Garick, "The Passing Show," last two weeks. Cohan's Grand, "It Pays to Advertise," Illinois, "To-night's the Night," two weeks; Cort, "His Majesty's Banker Beau;" Little Theater, beginning Tuesday, "Grotesques" and "Shadow Magic."

DONALD STUART.

## BOSTON

Charlotte Chorpennin Wins the John Craig Harvard Prize Play Contest in the Comedy

BOSTON (Special).—The John Craig-Harvard Prize for the current season has been awarded. It goes to Charlotte Chorpennin, graduate student last year at Radcliffe, for her play, "Between the Lines." Despite the title it is not a drama of the European war, but a comedy that shifts its scenes between New York and Mexico and maintains the peace throughout. It has the now familiar prologue-and-epilogue device. It will be produced about Christmas time, with John Craig and Mary Young in the cast.

Director Mrs. Lyman Gale, of the Toy, and Cyril Harcourt, who is acting there in his own play, "A Place in the Sun," offered a professional matinee Nov. 11. The little house was crowded with representatives from the other attractions, and three managers—Winthrop Ames, Edgar Selwyn, and Gustave Frohman—were interested spectators of play and players. Elsie Ferguson, the Castles, Margaret Mayo, and Mrs. Frank Tinney were present.

Arthur Row, of the Androcles company, on Nov. 12, read Maeterlinck's "Aglaivane" and Selysette" for the members of the Drama League.

Avery Hopwood's "Sadie Love," with Marjorie Ramband, has been brought to the Plymouth for two weeks to fill the gap made by the departure of "Back Home." In the latter piece there have been many changes since its first night a month ago, but most of the changes have been abandoned, and New York saw the play in about the form Bayard Veiller originally wrote it.

Mary Young as Becky in "The Case of Becky," at the Castle Square, has one of those occasional opportunities to which she rises so well.

After fifteen weeks in Boston, first at the Shubert and then at the Boston Opera House, "Experience" has even now not outworn its welcome and has moved to the Wilbur for four weeks more.

The Boston Opera and Pavlova Ballet began a four weeks' engagement at the Opera House Nov. 15. Manager McDonald has found every indication of a successful season.

Claude Beerbohm, the nephew of Sir Herbert Beerbohm Tree, is again in Boston, attempting the organization of a company that presumably will occupy the Plymouth following Margaret Anglin's forthcoming engagement if his plans are consummated. Last Spring he gathered an excellent company of English players, several of whom had been with the Jewett Players at the Opera House, and gave at the Plymouth excellent performances of "The Younger Generation." Now he is planning the production of "Hindle Wakes," "The Kiss Cure," and "Red Wine of Roussillon," a romantic tragedy by William Lindsay, one of the financial supporters of Mr. Beerbohm's company.

The current bills: Hollis, Elsie Ferguson in "Outcast"; Tremont, "On Trial"; Colonial, "Watch Your Step"; Shubert, "Maid in America"; Wilbur, "Experience"; Toy, "A Place in the Sun"; Plymouth, "Sadie Love"; Park Square, "Twin Beds"; Castle Square, "The Case of Becky"; Majestic, "The Battle Cry of Peace."

The Harvard chapter of Delta Upsilon will produce the second part of "Henry IV."

Max Montesole has begun rehearsals at the Toy of "The Importance of Being Earnest."

The suspense as to which Boston theater is to be the home of Triangle films has been ended. There were many who thought the Triangle people would secure the Majestic, which has housed the movies since early in the season, first with "The Birth of a Nation," and then with "The Battle Cry of Peace." But the Boston has now secured the Triangle bookings, to begin Nov. 15. With more films and the Fadettes Orchestra the Boston has gradually built up a prosperous business, and the fate of the old theater long a matter of doubt, apparently settled for some time. The Fadettes will be retained, to accompany the new films. The Keith interests have placed H. E. Gustin in charge of the Boston, as well as of the Bijou.

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Cast includes Madge Kennedy, Olive May, Ralph Morgan, Janet Beecher, John Cumberland, Hamilton Revelle, Harry Lorraine, others.

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A new American play in 3 acts and an epilogue, by Charles Ekinson, with

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# NEWS OF STOCK PLAYS AND PLAYERS

Edited by WILLARD HOLCOMB



In discussing "The Stage in America" in his latest book Prof. Thos. H. Dickinson, editor of "The Chief Contemporary Dramatists," comments upon the present prevalence of stock companies and circuits as follows: "During the last three years there has been a tremendous increase in the number of local stock companies. This increase, which is said by some authorities to reach three hundred per cent, is no sporadic thing. It is a healthy movement toward supplying in outlying districts the amusement and art which have been denied under a centralized national system. The significance of this is considerable, through its more natural processes of dramatic production, solutions of most of the problems which confront the legitimate theater today."

This statement is well illustrated by the record of the Denham Stock company, at Denver, Col., which is now in its third successful season catering to the drama lovers of the mountain metropolis, who otherwise would have long fasts between feasts. The "All Star" Players, as they are familiarly known, recently celebrated their one thousand consecutive performance, and it is interesting to note the repertoire of ninety-five different plays in ninety-seven weeks. "Midsummer Night's Dream" and "Kismet" running a fortnight each:

- "The Widow's Mite."
- "The Ride of the Rancho."
- "Mollie."
- "The Dawn of To-Morrow."
- "The Marriage of William Ashe."
- "The Girl of the Golden West."
- "Cinderella."
- "A Woman's Way."
- "Merely Mary Ann."
- "Love Watchers."
- "Wildfire."
- "The Fortune Hunter."
- "The Chorus Lady."
- "The College Widow."
- "The County Chairman."
- "Mrs. Black Is Back."
- "Our Wives."
- "Madame X."
- "Get-Along-Quick Wallingford."
- "The Morals of Marcus."
- "The Holy City."
- "Madame Sherry."
- "Sham."
- "The Fight."
- "The Girl and the Pennant."
- "Green Stockings."
- "Kindling."
- "His House in Order."
- "When We Were Twenty-one."
- "Mrs. Wiggs of the Cabbage Patch."
- "The Squawman."
- "The Man of the Hour."
- "The Littlest Rebel."
- "Pierre of the Plains."
- "Are You an Idiot?"
- "The Maid and the Paint Girl."
- "Her Great Match."
- "Her Husband's Wife."
- "The Fighting Hope."
- "The Lily."
- "The Easiest Way."
- "Nobody's Widow."
- "Sweet Kitty Bellairs."
- "The Great Divide."
- "Forty-Five Minutes from Broadway."
- "The Woman."
- "The House Next Door."
- "Ready Money."
- "The Woman in the Case."
- "The Girl I Left Behind Me."
- "In Search of Sinner."
- "Her Own Money."
- "Merry Pepper."
- "Strongheart."
- "Fine Feathers."
- "Cleopatra."
- "Madame X."
- "Midsummer Night's Dream" (two weeks).
- "The Price."
- "Samson."
- "Alias Jimmy Valentine."
- "Under Two Flags."
- "The Nigger."
- "Little Miss Brown."
- "The Man from Home."
- "Salvation Nell."
- "The Help to the Hoors."
- "Overnight."
- "Polly of the Circus."
- "Mary Jane's Pa."
- "Charles' Aunt."
- "Smith."
- "The Misleading Lady."
- "The Runaway."
- "Teas of the Storm Country."
- "Inconstant George."
- "The Deep Purple."
- "Clothes."
- "A Man's World."
- "The Real Thing."
- "The Bound Up."
- "Zara."
- "The Strength of the Weak."
- "The Claim."
- "Kismet" (two weeks).
- "The Honor of the Family."
- "Paid in Full."
- "Anti-Matrimony."
- "Sauces for the Goose."
- "A Butterfly on the Wheel."
- "Mid-Channel."
- "Prince Otto."
- "The Big Idea."
- "When Knighthood Was in Flower."
- "Officer 666."
- Total: 97 weeks; 30 extra matinees; total performances, 1,000.

## OLD WALNUT STOCK CLOSED

The Walnut Street Theater, Philadelphia, recently taken over by the Penn Players Stock company, closed after a strike of its stage hands and an indignation meeting of its actors, who said that the company was short of funds and unable to pay salaries.

## ELMIRA GOES TO THE CIRCUS

ELMIRA, N. Y. (Special).—Polly of the Circus, as offered by the Mozart Players, at the Mozart, Nov. 8-13, filled the big top at every performance by its general excellence and its remarkable attention to detail. Director Harry E. McKee never worked harder or produced more satisfactory results, and the production was voted the best of the remarkably successful stock season. Alice Clements was captivating as Polly. She brought a freshness to the role that was most pleasing to her host of admirers. Victor Browne was admirably cast as the Rev. John Douglass. Harry E. McKee added a touching bit as Uncle Toby; Emma Carrington was a clever Miss Perkins, and Cliff Hyde a humorous Deacon Elverson. Rounding up the full measure of good things was the work of Harold Salter, Alma Rutherford, Verne Sheridan, Gail Truitt, Henry Willman, Charles Dey, Joseph Latham, Arthur Griffin, and Anna May Salisbury. Horses, ponies and vaudeville acts added to the third act; the special scenery was unusually attractive and the incidental music, under the direction of Carle Oitz, most pleasing. "Pierre of the Plains," Nov. 15-20.

J. MAXWELL BEERS.

## GRAYCE SCOTT IN RICHMOND AGAIN

RICHMOND, VA. (Special).—The Grayce Scott Players opened at the Strand Theater with "The Trail of the Lonesome Pine," and packed houses entire week, Nov. 1-6, with matinees 2-4-6. Miss Scott and her leading man, Mr. John Warner, are decided favorites with the Richmond theatergoers. Herbert Curtis, the stage director, De Witt Newing, manager, and Miss Nan Crawford were former favorites last season here. Newcomers were, Herbert Charles, Earl Craddock, Leona Soule, and William J. Lyons. A new feature at the Strand is two pretty young women ushers, Misses Minnie Campbell and Gladys Gaines from Birmingham, Ala., where they were employed by Miss Scott while playing stock there. "Inside the Lines," a war play, is announced for next week, Nov. 8-13, at the Strand, by Miss Scott.

The Dorothy Mortimer company continues to delight packed houses at the Bijou Theater. Each member of the company deserves special mention for the excellent manner in which they play. This week Dorothy Mortimer and company present "The Liars" at the Bijou Theater. These two are rival "Belles of Richmond."

NEAL AND McCONNELL.

## STOCK IN AUSTRALIA

American Plays, Players and Ideas Freely Adapted for Use in the Antipodes

SYDNEY, N. S. W. (Special).—"Stop Thief," an American comedy, took its place at the "Criterion" with a company mostly new to Australia. The fresh faces included John Webster, Beatrice Nichols, Tom McLarnie, and Fanchon Campbell. This company promises a succession of American successes, including "A Pair of Sixes," and "It Pays to Advertise."

A newly formed dramatic company opens at the Brisbane Tivoli on October 16th for a stock season. The repertoire includes "Paid in Full," "The Lion and the Mouse," "Raffles," "The Third Degree," and "A Woman in the Case." The cast includes Cyril Mackay, Olive Wilton, Clarice Hardwick, Alfred Stylian, and Lizette Parkes. During the dramatic season vaudeville will be given on the Roof Garden.

The "Tivoli Folies," after a successful season in Adelaide, have settled down to a steady run at the Melbourne Tivoli, prior to re-organization and re-opening in Sydney with a new show. This will be staged by Jack Haskell, who went to America recently to secure new ideas and novelties in revues. The new show will be put on about the end of November under a new title. The company includes Jack Connot, Isabel D'Ardmonde, Billy Rego, Frank Green, Vera Pearce, and Eileen Watson.

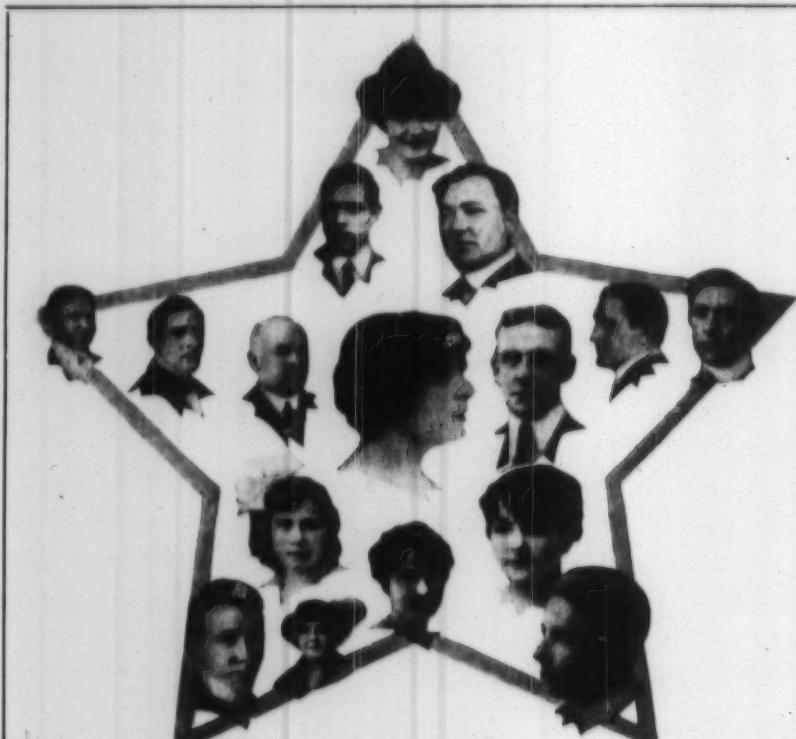
"The Barrier," Rex Beach's Alaskan drama, has just finished a run at the Theater Royal, Sydney. The cast included Cyril Mackay as Poleon, Reynolds Deniston as Burrell, Winter Hall as Gale, and Clarice Hardwick as Neela.

Muriel Starr will be seen in a new role this month in Melbourne. She is about to appear in the principal part in "Nobody's Widow."

## POLI STOCK IN WORCESTER

WORCESTER, MASS. (Special).—After having received a petition containing over 3,000 signatures, headed by the name of Mayor George M. Wright, Mr. S. S. Poll realized that Worcester wanted a stock organization at the Grand. As a result the new Poli Players will open their season Nov. 15, in "Under Cover." Since the closing of the company late last Spring, the Grand has been housing feature pictures, but there being so many other picture houses in Worcester the policy did not succeed. Mr. William C. Stevens, who has managed the Grand since the closing of stock, will leave Worcester and his place will be filled by Mr. William H. Dehlman, last season's manager. Mr. Dehlman has organized a strong company and promises some excellent productions. Mr. Rowden Hall will be leading man, and Miss Anna Cleveland leading lady. Mr. Hall and Miss Cleveland are both new to Worcester, as are the rest of the company with the exception of Frank Thomas and Mary Hill, who are great favorites here. The work of Mr. Thomas as Fagan in "Oliver Twist," and the title role in "Disraeli," has placed him at the head of the stock character actors. Miss Hill has a large following here and will receive a rousing reception on her initial appearance with the new company. Among the early productions Mr. Dehlman promises "A Pair of Sixes," "Inside the Lines," "Kick In," "The Law of the Land," "The Duminy," and "Jerry."

FRANK H. ORDWAY.



THE ALL-STAR PLAYERS STOCK COMPANY AT THE DENHAM THEATER, DENVER, COLO.

## HAMILTON PLAYERS A HIT

HAMILTON, ONT. (Special).—It has been the policy of the Temple Theater, for many years, to run stock in Summer and vaudeville in Winter. But the present stock company is so popular it plays to capacity houses every night and for three weekly matinees. The management, naturally, have decided to run the stock all Winter. As a result Hamilton has no vaudeville theater this season. The company is well balanced, with not one poor member. Alfred Cross, leading man, and Frances McGrath, leading woman, are very popular. Ethel Blanch, as character woman, makes a hit in every role. Rita Davis is also good. Marjorie Davis, the ingenue, has recently come from New York and has made a good impression. Leander De Cordova, the heavy man, is clever and a great favorite. Vaughan Morgan, the juvenile man, W. Olanthe Miller, and Charles Fletcher are all good. Some of the recent plays have been: "Seven Keys to Baldpate," "Officer 666," "Tess of the Storm Country," "The Country Boy," and "The Miracle Man." The play for the week of Nov. 8, "Forty-Five Minutes from Broadway," Kendal Weston is stage director. John Gordon stage manager.

MINNIE JEAN NISBET.

## "THREE TWINS" SCORE TRIPLE SUCCESS

The annual musical production at the Bronx Theater is always looked forward to with the keenest delight by the audiences, as well as the players of the B. F. Keith Stock company. This season's presentation was "The Three Twins," seen week of Nov. 8, and to say that the play scored is putting it mildly, for most of the numbers were encored to exhaustion. The specialties of Walter P. Richardson, the somewhat different leading man, who does an acrobatic number, plays the violin and gracefully dances through his part with a freedom we are not accustomed to look for in an actor with marked general ability in strong dramatic roles; the song and dance contribution by Luella Morey; the dainty specialty by Bonnie Hay, who scored so emphatically only a few weeks since as Miss Hazy, and the vivacious work of Cecil Kohnhouse kept the house in one continuous round of merriment. Fred C. House was an excellent Gen. Stanhope and Harry Stone and Walter Marshall as the twins helped to keep the ball rolling. Arthur Stewart, Albert Gebhardt, Russell Preston, Catherine Tower, and Willard Preston appeared to advantage. Week of Nov. 15.

IDA C. MALCOLMSON.

## STOCK SCORES A BEAT

PORTLAND, ORE. (Special).—"Under Cover," at the Baker, week of Nov. 1, gave the Baker Players plenty of rapid and thrilling work, but they proved more than equal to the task. It was the first production of this play in Portland, the Western road company of last season having quit prematurely before reaching Portland. Edward Woodruff and Frances McHenry distinguished themselves and displayed a new phase of their versatility in the leading parts.

JOHN F. LOGAN.

## NEW MANAGERS IN CLEVELAND

CLEVELAND, O. (Special).—Following the advent of the Winter Stock company, new name has appeared on the frosted pane of the manager's office at the Duchess Theater. George E. Stacy is the incoming manager; he hails from Springfield, Mass., and was originally a newspaper man, but he forsook the blue pencil and the paste jar to go on the road with William H. Crane; later he was business manager for Blanche Ring and still later he managed a stock company at Atlanta, Georgia. A. A. Comey, who was manager of the Duchess while pictures were being run, remains an assistant to Mr. Stacy.

A. C. Himmelman is now acting as manager of the Metropolitan. F. E. Johnson, formerly manager of the East-End Theater is now guiding the destinies of "The Y," a new picture house on the south side of the city.

B. H. McLaughlin, formerly manager of the Colonial here and now in New York with his play "The Eternal Magdalene" at the Forty-Eighth Street Theater, writes that he will return to Cleveland during the latter part of this week. RALPH HAYES.

## TWENTY-THREE YEARS IN STOCK

The Van Dyke and Eaton company are playing their second Winter season of thirty-two weeks at the Club Theater, Joplin, Mo., and will return on May 1 to Saint Joseph, Mo., for their third consecutive year for twenty weeks. The cast includes Cliff Hastings, Orrin T. Burke, Willard Foster, Jack Kohler, Frank Armstrong, Harry F. Vickery (director), Helen Deland, Lydia McGillasson, Mary Enos, Lorena Tolson and Baby Wilma.

The company is meeting with success under the same management for twenty-three years.

F. AND C. MACK.

## "K. K. K." IN BUCKEYE STATE

SANDUSKY, OHIO (Special).—On account of the scarcity of one-nighters through this section, starting Nov. 8, the Kinsey Komedy Ko. hold the boards of the theater as a permanent stock organization at moving picture prices; change of play three times a week; will produce plays such as "Convict 316," "Escaped from the Harem," and "Ten Nights in a Bar Room." Madge Kinsey and Frank Miller play the leads.

E. G. MCGRANAGAN.



MAE MELVIN.  
Leading Lady of the Grand Opera House  
Stock Company, Youngstown, O.

## MORTON OPERA CO. IN UTICA

UTICA, N. Y. (Special).—Once more is Utica's theatrical amusement in the hands of a stock company, but this time it is a musical organization. About three weeks ago the Majestic Players, the dramatic stock which had played since the fall of 1914, were disbanded and the announcement made that the city was to receive nothing but high class road attractions. We were then treated to Maude Adams in "The Little Minister"; May Irwin in "33 Washington Square," and Cyril Maude in "Grumpy." That was all of any account. The musical stock season opened with "Naughty Marietta." The company which is called the Morton Opera company is under the direction of Mr. Lewis Morton, who was most successful with a similar company here about three years ago. He has been fortunate indeed in the selection of Miss Maude Gray as prima donna. Besides being beautiful and the possessor of a fine voice she is an exceedingly clever actress. As Marietta she was entrancing and simply captivated her audience. Arthur Buckley was pleasing in the Orville Harold part. Eulalie Young and Ralph Slipperly contributed much comedy to the performance. Others in the cast were: Mary Kilcoyne, Raymond Crane, C. MacArthur, George Hare, and Billy Lynne. Ross Moberly is musical director and Lee Daly stage manager. While credit must be given the chorus for good singing it is evident they were never selected from Ziegfeld's beauties. To follow, "Mary's Lamb," "Chocolate Soldier," and "The Red Widow."

ARTHUR LEVILCOX.

## ST. LOUIS SINGERS ARE BIRDS

ST. LOUIS, MO. (Special).—The week of Nov. 8 saw the members of the Park Opera company as "birds." Henry W. Savage's production of "Woodland" was the vehicle. The original costumes and scenery gave the company excellent opportunity to appear at its best and the members gave excellent account of themselves. Mabel Wilbur as Miss Nightingale, Sarah Edwards as Prince Eagle, Roger Gray as Blue Jay, and Louise Allen as Jennie Wren were among the principals who were given excellent support by Messrs. Marble, Conkey, Hanley, and Fender. Royal Cutter and Margaret Strassell were seen in roles to their liking. Marie Prather is another member of the Players Stock company who is clever and versatile enough to be used in either the musical or dramatic productions.

"Nearly Married" was well received at the Shenandoah week of Nov. 8. Frances Neilson, the new leading lady, made her initial appearance at the South Side house and was well liked. Mitchell Harris as Lindsay and Vessie Farrell as Hattie King also scored. Bob McClung, Wm. Macauley, Henry Hull, Louis Calhern, Elsie Hiltz, Loretta Wells, and Stanley James were other members of the cast who aided in giving the play a pleasing production.

VIVIAN S. WATKINS.

## SCRANTON TAKES TO "UNDER COVER"

SCRANTON, PA. (Special).—"Under Cover" was the offering of the Poli Players, week of Nov. 8, to excellent business. It was the most successful production of the season. In that all the performers seemed to enter into the spirit of the play, and gave a performance that was almost perfect. Selmer Jackson as Stephen Denby surpassed himself, and once again proved that he is a stock star. Mae Desmond as

Ethel Cartwright scored one of the hits of the season, Edna Archer Crawford showed unusual strength as the repentent sister. Arthur Buchanan as Daniel Taylor gave a very realistic performance, as did also Charles H. Stevens as James Duncan. Morton L. Stevens as Michael Harrington, as usual, kept the house in good humor. Hazel Miller as Nora Rutledge, and Stewart E. Wilson as Monty Vaughn deserve high praise. Josephine Emery as Alice Harrington was never seen to better advantage, and Kerwin Wilkinson as Harry Gibbs, and James Brennan as Peter and Lambert gave adequate support. The whole play reflects much credit on the entire cast, who worked hard to please the big house. Augustin Glassmire, the director, also deserves praise for the excellent manner in which the play was staged. For the week of Nov. 15, "Jerry."

C. B. DERNAN.

## FRANCES NEILSON BACK IN ST. LOUIS

ST. LOUIS, MO. (Special).—Edgar Selwyn's comedy, "Nearly Married," was used as the medium of entertainment by the Players Stock company. The occasion was marked by the appearance of Frances Neilson, who assumes the leading roles. Miss Neilson was former Suburban Garden favorite and was heartily received. Mitchell Harris as Lindsay, and Vessie Farrell as Hattie King carried forward the story in excellent fashion. Bob McClung made much of a small part. Henry Hull and Geo. Leary scored as usual. Louis Calhern, Wm. Macauley, Stanley James, Elsie Hiltz, and Loretta Wells all did pleasing work.

"Hallowe'en Fads and Follies" was well liked by the patrons of the Shenandoah Theater. Roger Gray, Dan Marble, Mabel Wilbur, Louise Allen, Sarah Edwards and Geo. Nathanson were among the old favorites. Matt Hanley, Tom Conkey, and Royal Cutter also scored.

V. S. WATKINS.

## WADSWORTH'S WIN IN COMEDY

The Wadsworth Players selected for their current attraction Augustin MacHugh's melodramatic farce, "Officer 666." Most people like them better in a comedy than in drama, although the players are decidedly good at all times. Mr. Harry Huguenot in the numbered part certainly carried it through splendidly, adding a delightful touch of humor to the role. Mr. William David as Travers Gladwin also did full justice to the part, while Miss Weiba Lestina added grace to the part of Helen Burton. Baker Moore as Whitney Barnes contributed to the humor of the piece, while Miss Gladys Wilcox not only added to the success of the play by her acting but by showing the hilltop New Yorkers some new and charming dress creations. David Chase as Bateato and Richard Ogden as Alfred Wilson were amusing as well as being original. Next week, "What Would You Do," with "The Little Millionaire" to follow.

FRED H. ROHRS.

## THEY COME BACK TO BROCKTON

BROCKTON, MASS. (Special).—"Maggie Pepper," as presented by the Hathaway Players, Nov. 8-13, proved one of the most pleasing of the attractions to date. Ruth Lechler in the title role made a decided hit. Julian Non as Joe Holbrook was very good, doing some clever comedy work. Lillian Stewart (Blackey), formerly ingenue with the Thompson Woods Stock company, at this house, reappeared for one week in the character of Ethel Hargen, and made the most of a disagreeable part. Mrs. Blackey was the recipient of two large floral offerings. Herbert De Gueure rejoined the company and did good work as John Hargen. Walter H. Bedell, Elmer Thompson, John B. Whiteman, Marion Chester, Leah Jayne, and Kathleen Barry deserve mention for fine support in their respective roles. "Seven Keys to Baldpate," Nov. 15-20.

W. S. FRATT.

## MAY BUCKLEY PLAYS "CAMILLE"

ST. PAUL, MINN. (Special).—That "Camille" has not lost its drawing power was demonstrated at the Shubert, where the Ernest Fisher Players resurrected the play. May Buckley gave a realistic portrayal of the hectic heroine, and Minor Watson was convincing as Armand. Duncan Penwarden gave a pleasing performance of the elder Duval. All of the roles were in excellent hands. Mollie Fisher returned to the cast as Nicquette, and Frederic Van Rensselaer appeared as the Count de Varville. Earl Lee, Robert Rossel, Esther Wold, Agatha Brown, and Miss De Lane completed the cast. "The Story of the Rosary," Nov. 7-13.

JOSEPH J. PFISTER.

## NAMELESS PLAY IN PITTSBURGH

PITTSBURGH, PA. (Special).—The offering of the Marguerite Bryant Players at the Empire week of Nov. 8 was nameless, and will remain so until the evening of Nov. 16. All patrons were given an opportunity of suggesting a title for the piece, and the person sending in the most appropriate title is to be presented with a loving cup. Marguerite Bryant was seen to advantage in the role of a French modiste, who deserts her profession for the footlights, and had excellent support in Edward La Renze, playing opposite, "The Fatal Wedding," Nov. 15-20.

D. J. F.

## ORNSTEIN AS INTRODUCER

To promote a get-together movement on a huge scale the Wadsworth Theater management has started among its patrons two

## Robert Hyman

LEADING MAN  
Princess Theatre, Des Moines, Iowa

## ROBERT P. GLECKLER

DUCHESS PLAYERS—CLEVELAND, OHIO

## JACK ROSELEIGH

LEADING MAN



LIGHT COMEDIAN

## STEWART E. WILSON

WEEK NOV. 8th-13th

"MONTY VAUGHN" in "UNDER COVER"

POLI SCRANTON PLAYERS

## RUTH ROBINSON

LEADING WOMAN

Knickerbocker Theatre

Philadelphia, Pa.

## LOUISE PRICE

LEADING WOMAN

STRAND-THEATRE-STOCK, CEDAR RAPIDS, IOWA

"NELL" in "STOP THIEF"

## HAZEL MILLER

INGENUE

POLI STOCK CO.

SCRANTON, PA.

## Lelah Hallack

AT LIBERTY

DRAMATIC MIRROR

## DUDLEY AYRES

LEADING MAN

Grand Opera House, Brooklyn

## FRED ERIC

16 Gramercy Park, New York

1915—With—1916

Lillah McCarthy—Granville Barker—Percy Burton

## JAMES L. CARHART

Maude Adams Co. Management Chas. Frohman

## LOUISE MULDENER

"THE WHITE FEATHER" CO.—On tour

## STOCK IN CLARKSBURG, W. VA.

social clubs—the "Tuesday Matinee Club," and the "Thursday Matinee Club." Lady patrons who attend on these days are eligible to membership, and it is hoped that from the high class character of the people who attend the matinees at the Wadsworth the nucleus of a really big social movement can be supplied.

The Wadsworth Theater management proposes to be the medium of introduction. The following are the members of the Thursday Club committee: Mrs. Rose, Mrs. Beresford, Mrs. Brink, Mrs. Kelly, Mrs. Ungemach.

## STOCK IN CLARKSBURG, W. VA.

The Lewis-Oliver Players opened a season of stock at the Palace Theater, Clarksburg, West Va., offering as their first play, "The Blindness of Virtue." Mr. Lewis boasts the best organization that has ever appeared in Clarksburg and the plays will include "The Rosary," "To-Day," "Madam X," "The Traveling Salesman," "The Country Boy," "Mrs. Wiggs of the Cabbage Patch," "Within the Law," "The Blue Mouse," "Billy," and all the latest releases for stock.

This company is headed by Jack Lewis and Miss Edna Grandin, and will remain in Clarksburg all winter. Mr. Lewis will open another company in a city in the middle states early in December.

## RIVAL BELLES OF RICHMOND

RICHMOND, VA. (Special).—At the Strand Theater, Grace Scott and her excellent company in "Inside the Lines" continue to please large audiences, with matinees Tuesdays, Thursdays and Saturdays. Next week Miss Scott will present "Polly of the Circus."

At the Bijou Theater, the Dorothy Mortimer company in "The Woman He Married" delighted overflow houses all week,

with matinees Tuesday, Thursday and Saturday. Miss Mortimer and her splendid company are fast gaining hold on the theater-going people of Richmond. Next week this company will present "Broadway Jones."

## NEALAND MCCONNELL.

CHAMPION "CHECKERS" PLAYER

KANSAS CITY, Mo. (Special).—

"Checkers" was portrayed by Ed Dubinsky before a standing room house at the Garden. Being six feet one and a half inches in height, Mr. Dubinsky is probably the largest man who ever played "Checkers," but being a gingery sort of athlete, he made size an asset rather than a hindrance in the part. Irene Daniel in the part of "Pert" Barlow shared Mr. Dubinsky's popularity with the house. Barney Dubinsky was "Push" Miller, and Charles Cubine was Adoniram Barlow. Eva Craig was a strong favorite as "Cynthia," Florence Woodward as "Aunt Deb," and Billy Neuman as "Uncle Jerry Halter."

W. E. WILLIAMS.

The Bramhall Playhouse will open its new season to-night with a bill which will comprise two plays. "The Courtship of Then, Now and To-morrow."

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# ALICE DOVEY

IN "HANDS UP"

# VIVIENNE SEGAL

with "THE BLUE PARADISE"

Management MESSRS. SHUBERT

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New Amsterdam Theatre Bldg.

Y.

## JANE O'ROARK IN SAN DIEGO

SAN DIEGO, CAL. (Special).—Miss Jane O'Roark, who was seen here some time ago, at the Savoy, in a delightful little sketch, entitled "The Law," has taken the Empress Theater over, and will open it Nov. 7, with a first class stock company. The opening bill will be "Bought and Paid For." Miss Jane O'Roark will head the company, with Broderick O'Farrell, as the leading man. Milton Staliard will be the director. The balance of the company will include Aude Due, Josephine Bumiller, William Brewer, Stewart Irving, Casson Ferguson, and Victory Ferguson. Popular prices will prevail, and all of the late Eastern successes will be produced.

MARIE DE BEAU CHAPMAN.

## "BELIEVE ME" IN MONTREAL

MONTREAL (Special).—"Believe Me, Xanthe" was the bill presented at His Majesty's Nov. 8-13 by the Driscoll Players. It proved an entertaining farce, full of clean, wholesome fun. Olive Templeton, as Dorothy Kamman, strengthened the good opinion made at her first appearance here last week; it was a bright and charming performance. William Sullivan gave a capable performance of George MacFarland, and William Webb a fine character sketch of the sheriff. The rest of the cast supplied good all-round support. "Inside the Lines" Nov. 15-20. W. A. TREMAYNE.

## "THE WOMAN IN THE CASE" SCORES

"The Woman in the Case," at the Hudson, Union Hill, N. J., will be the topic of conversation of those who were fortunate enough to see her for some time to come. So unusual was Virginia Howell's portrayal of the role of the woman that the customary "Isn't her acting splendid?" was not to be heard during the performance. Miss Howell imbued her character with such a vivid realism that the audience became so enthralled in anticipation of the climax of Clyde Fitch's strong drama as to believe that they were witnessing the real thing. Miss Howell's acting has been a source of delight to Union Hill and this, coupled with her charming personality, bids fair to make her a most popular member of our well-liked stock organization. Jack Roseleigh, as Julian Rolfe, was the manly character he is in real life. Joseph Lawrence was a strong and sturdy man of law. Julia Taylor, as Margaret Rolfe, gave another of her excellent performances. Jessie Pringle, Mildred Florence, Marguerite Tebeau, Helen Hemingway, Aubrey Bosworth, Charles C. Wilson, James R. Field, J. J. Hyland, Charles M. Seay (Any relation to the well-known motion picture director?), and Arthur Mack acquitted themselves creditably. Produced in the usual excellent manner by W. C. Masson.

This week "Her Own Money," and Uncle Tom's Cabin" is eagerly awaited by theatergoers here, and will no doubt establish box-office records for the house.

E. A. GREWE, JR.

## A REGULAR ACTOR-DIRECTOR

CAMDEN, N. J. (Special).—Mr. Louis Dean, leading man and director, has made a great hit with the patrons of the Broadway Theater in Camden, N. J., where he is daily adding to his laurels by virtue of his sterling acting and the gorgeous production which he is staging.

Mr. Dean came to Camden three weeks ago, arriving in Philadelphia Saturday night from New York, when he was handed the manuscript of "The Blindness of Virtue" to stage for a Monday opening. In addition to assuming the seemingly impossible task of producing such a heavy play in so short a time, Mr. Dean was obliged to study the part of the Vicar, and gave a letter-perfect performance Monday night as well as the most gorgeous stage production they have ever seen by a stock company. Following that, Mr. Dean gave a masterful performance of the priest in "The Divorce Question," and last week gave a thoroughly finished performance of the fool, in "A Fool There Was." This week Mr. Dean is playing Mr. Cluney in "Stop Thief," and next week will be seen as the doctor in "The Natural Law."

## STOCK NOTES

Little Rosemary Christal played Little Willie in "East Lynne" at Keith's, Bronx Stock on very short notice week of Nov. 1.

Louis Kimball, popular as a stock player, is going to Australia for a year's work in stock, playing the J. C. Williamson theaters in Sydney and Melbourne.

In "Woodland," by the Park Opera company, St. Louis, Little Miss Josephine Dubois made her debut in a speaking and singing role as Miss Turtle Dove. Miss Dubois is the latest Park graduate into principals' roles. In the "Hallowe'en Follies" she caused a sensation with her light and graceful dancing. She is just past sixteen.

Robert Hyman has been engaged by Elber and Gefchel for leading business at the Princess Theater, Des Moines, Ia. Mr. Hyman was very popular in Des Moines two years ago when he headed the Princess company, and will undoubtedly receive a royal welcome on his return.

Philip A. Sherman, formerly of the Poll Players, proved himself not only an actor but a fire-fighter when an overheated furnace set fire to joists and flooring in the cellar of the home of his father, George B. Sherman, in Baltimore.

J. Archer Curtis, a Newark actor, has joined the forces of Blaney's Orpheum Stock company, and will enact the role of Martin Druce in "A Lost Sister." Mr. Curtis was a member of the original Columbia Theater Stock company in Newark.



MILDRED FLORENCE.

Ingenue of the Hudson Players.  
Union Hill, N. J.

## MARRIAGES

ELGIN, ILL. (Special).—Marion Eckels and Jack Cavanaugh, of A Night in Old Heidelberg, were married here on Nov. 1. The attendants were Rose Roscoe and C. McCash members of the same company. Mrs. Cavanaugh is a member of the chorus and Mr. Cavanaugh takes the part of the "dope" bend. A reception and banquet were tendered them by the management of the company.

Louis Van Orden, a member of the Kline Brothers and Hengler's Minstrels, and Turah M. Fallon of Rose Sydell's "London Belles" burlesques, were married in Albany, N. Y., Oct. 25, by the Rev. Dr. Charles W. Leitzell, of the First Lutheran Church.

Joseph A. Denier, actor, of Mobile, Ala., was married to Miss Gertrude Torrey, of Brooklyn, N. Y., in St. Mary's Catholic Rectory, Canadagua, N. Y., on Sept. 20.

Loretta MacDonald, actress, and Charles C. Tegethoff, agent of the E. H. Harriman estate, were married Friday afternoon, Oct. 22, in the Worthington Hotel, 161 Madison Avenue. Miss MacDonald is a member of the company which is to appear in "Stop, Look, Listen." Last season she played in "Chin-Chin." She is a younger sister of the late Sadie McDonald, of "A Trip to Chinatown," who used to sing "I Want You, Ma Honey" and who died in Sydney, Australia, on the world tour of the Hoyt farce.

Al. K. Robertson, of New York city, twenty-four, and Virginia Button, of San Diego, Calif., eighteen, members of "The Harry W. Wright Shows," were married at Terre Haute, Ind., Nov. 8.

Joe Drum, press agent and playwright, and Mrs. Caroline Brown, fashion editor of the Philadelphia Ledger, were married in Washington, D. C., Nov. 3. Mr. Drum is acting as press representative for May Irwin in "No. 23 Washington Square."

## DEATHS

PAUL HERVIEU, dramatist and member of the French Academy, died in Paris, Oct. 25, at the age of fifty-eight years. Paul Herieu was one of the most successful of contemporary playwrights, his works having been produced by actors and actresses of wide reputation. Among his plays which were presented in this country were: "Le Dedale" ("The Labyrinth"), "Le Reveil" ("The Awakening"), "L'Enigme" ("The Enigma"), and "Connais-Tol" ("Know Thyself"). Mr. Herieu was born at Neuilly-sur-Seine, near Paris, and was educated for the profession of law. He was admitted to the bar and began the practice of law in 1877, but soon thereafter entered the diplomatic service. He was appointed secretary to the Frenchlegation in Mexico, but resigned the post in 1880 to devote himself to literary work. His first drama, "Les Paroles Restent," was produced at the Vaudeville Theater, Paris, in 1892. He was the author of over thirteen plays.

RAWLSTON.—Zelma Rawlston, musical comedy actress, died Oct. 29, at the home of Mr. and Mrs. Allen St. John in the Clinton Apartments, in her forty-seventh year. She was born in Germany, and came here when a child. When she went on the stage she dropped her family name, and became known by her stage name. It is said that not even her closest friends know what her right name was. Her last appearance on the stage was as the Widow Twankey in "Chin-Chin."

GORMAN.—Edward Gorman, who was for many years identified with the Harrigan and Hart and "Old Homestead" companies, died Monday, Nov. 1, at St. Francis Hospital, Jersey City, after a few days' illness. He succumbed to an acute attack of heart and kidney trouble. He was connected until about a week ago with the "Seven Keys to Baldpate" company. He was born in Jersey City and at an early age adopted the stage as his profession. One sister and two brothers survive him.

MURRAY.—Mrs. Frank Monroe (Viola B. Miles) died at her home, Winter Hill, Mass., Nov. 5, after an illness of several months. Mrs. Monroe had appeared in "Hands Across the Sea," "Hoyt's Midnight Bell," and with Digby Bell in "The House Doctor." She retired from the stage after her marriage, her last appearance being with her husband in vaudeville about sixteen years ago. She is survived by her husband and three children.

MOORE.—John P. Moore died at his home in Utica, N. Y., after an illness of five weeks. He was formerly with Vogel and Deming's Minstrels, and also with Al. G. Field. In 1908 he retired, and has since lived in Utica. His widow survives him.

WATERS.—Thomas L. Waters, lawyer and promoter, died suddenly of apoplexy on Sunday night, Nov. 8. He was a prominent member of the Lambs Club. He is survived by his widow, May Hopkins, an actress, who appeared last season in "She's In Again."

## BALTIMORE

Monumental Critics Prefer Suderman's "Das Hohe Lied" to "The Song of Songs"

BALTIMORE, Md. (Special).—An extremely large audience gathered at Fords on Monday night to see the first presentation in Baltimore of that widely discussed dramatization of Hermann Suderman's powerful novel, "Das Hohe Lied." It is difficult to say just how many the audience had read the novel and what their thoughts were concerning the dramatization. "The Song of Songs" is certainly a strong play teeming with thrills, and presents many of the situations and episodes of the novel with considerable skill. Edward Sheldon's splendid reputation, however, as a dramatist will not live by his dramatization of the Suderman novel. Mr. Woods deserves a good deal of thanks for sending such a splendid company to Baltimore, although many of the original members are missing. Irene Fenwick is a distinct surprise as Lilly Kardos. Cyril Keightley, Tom Wise, Hardee Kirkland, Richard Dix, and Samuel Mann have the main roles, and each gives a finished and clean-cut performance. The play made a very deep impression at the opening performance, and is splendidly staged and decidedly worth seeing. Week Nov. 22: "A Pair of Silk Stockings," with Sam Sothern.

Fresh from the Longacre Theater "The Girl Who Smiles" came down to Baltimore, and scored a really marked success at the Academy, where it is playing for the week. They brought the entire original company along, and for once the advertisements can stare you in the face without blushing when they announce "Entire Original Cast." Natalie Alt can sing, act, and dance with equal charm. The company is one of the best which has visited Baltimore this season. The play enjoyed a splendid reception from a very friendly audience, and the reviews were most enthusiastic. Week Nov. 23: "Ex-Perience."

Fannie Brice replaced Adele Rowland on Monday night at the Academy in "Nobdy Home," giving a distinctly different performance. Miss Rowland gave up her role to start rehearsals for one of the principal roles in "Katinka," the new film opera which Arthur Hammerstein will shortly produce.

Geraldine Farrar drew an enormous audience to the Lyric on Thursday last, when she was heard in a recital with Renaldo Werrenrath and Ada Sasoff. She was in wonderful voice.

The Colonial Theater, under the management of Charlie Lawrence, will reopen its doors on Nov. 22, when it will return to its old policy of road attractions. The first production will be "Bringing Up Father."

It was only natural that the Maryland's bill should drop below par after the strenuous week of Gertrude Hoffman. Fritz Scheff headed the bill, and made the mistake of injecting ragtime into her repertoire. Above all things, Miss Scheff cannot sing ragtime melodies. She really proved interesting, and aroused the audiences to enthusiasm when she sang "Kiss Me Again." It marked the high water level of the entire bill. The triangle feature films got under way this week at the Auditorium, succeeding the stock company. Just whether they will succeed in drawing sufficient audiences to warrant their continuance is problematical.

I. B. KRIS.

## IOWA FALLS

IOWA FALLS, Ia. (Special).—Fiske O'Hara opened the new Opera House at Vinton, Ia., "The Trail of the Lonesome Pine" opened the season for the Metropolitan here, and was followed by W. B. Patton and "The Prince of To-Night." All did a good business and were good attractions. Maurice F. Couglin is doing the advance for W. B. Patton in "The Good Samaritan." Ned Alvord is the new manager of the Orpheum at Des Moines.

The Metropolitan is offering some strong programmes in pictures when road shows are not available. Monday and Friday nights are devoted to Paramount pictures. Wednesday nights to Fox features, and Thursday nights to Mutual Masterpieces. Tuesday and Saturday nights are devoted to road attractions.

The Lyric Theater, in the city, passed into history this week. It was the pioneer picture house of the city, but had a rather troubled history after the new Rex Theater was built and the Metropolitan took up pictures.

The new Strand Theater and its stock company seem to have made a hit with the public at Cedar Rapids. The opening bill was "Within the Law," followed by "Broadway Jones."

Walter F. Harmon, last here as manager of Hugo Koch, is now managing the Fiske O'Hara company.

FRANK E. FOSTER.

## MACON

MACON, Ga. (Special).—Grand: "It Pays to Advertise" Oct. 26; S. R. O. and delightful. "Red Rose" Oct. 27; small house. "The Winning of Barbara Worth" Oct. 30; small house. National Grand Opera company presents "Rigoletti" night Nov. 5 matinee "Don Pasquale" Nov. 6. "Lucia De Lammermoor" Nov. 6. "Twin Beds" Nov. 10, 11; Guy Bates Post. "Omar, the Tentmaker" Nov. 12.

Palace: Theda Bara in "Carmen," and Mary Pickford in "Esmeralda."

Princess and Macau: Nov. 6: Pictures. Judge W. W. Lambdin, presiding judge for the Southern District of Georgia, is now holding court here for the first time. His deep learning and master mind, grasping all the phases of the law presented to him, makes him an ideal judge.

His lectures to the law class, and charge to the students finds him one who is master of the art in being instructive in all phases of questions involving life, liberty, and property. As a United States judge, he is an honor to the bench and worthy of the ermine he wears with ease and dignity.

OLIVER OAK.

## CALGARY-EDMONTON

CALGARY, ALTA. (Special).—"When Dreams Come True" did good business at the Grand, and Margaret Anglin in "The Divine Friend," her new play, and "Beverley's Balance," did big business. George H. Summers opens a stock season at this house Nov. 1, and will fill dates left open by road shows.

"The Girls of the Orient" and John and May Burke were the principal features at Pantages. Business very good.

At Edmonton, "Peg o' My Heart" played its second engagement at the Empire, and did excellent business. Kitty O'Connor was very well liked as Peg. "When Dreams Come True" did good business Oct. 28-30.

Margaret Anglin and "The Trail of the Lone-some Pine" follow, each for three nights.

At Pantages Madame Doree's Italian Opera company in scenes from "Travertin," "Faust," and "Carmen," and Laurie Ordway, an English comedienne, divided honors in a very good bill. Business good.

GEORGE FORBES.

## TORONTO

TORONTO, CANADA (Special).—Royal Alexandra: "Dancing Around" to largest audience of the season. The costumes during the more romantic part of the evening's entertainment as D'Oyly Carte has nothing to do, and Al Jolson proves a very indefatigable worker, but is tireless to nine-tenths of the audience.

Grand Opera House: "Under Orders," military drama full of thrills, to large attendance. "The White Feather" is a Sunday school dialogue, compared to this vivid masterpiece. Judith Grey and supporting company excellent. Their work being so realistic in the shooting that the actor who played Father Noonan had to be taken to St. Michael's Hospital.

Shea's: Manuel Quiroga, the Spanish violinist, heads a very good bill, and plays beautifully, and as Toronto loves real music, we played, the scene is a most welcome guest. Dorothy De Shells and company "Crookology," and another skit, "Cranberries," proved very clever sketches, and Will Oakland with his "At the Club" playlet very entertaining. Larger attendance than previous weeks.

Hippodrome: Dorothy Diamond, with her bright and attractive songs and "The Boarding-School Girls" head a splendid bill to good attendance.

Loew's: Walker Percival and company in "Come Across" head a bright bill, with Gordon and Marnie a close second. Others fair to good audiences.

Gayety: "The Bostonians" in "Isle of Nowhere" prove fairly good burlesques, and Frank Finney is a very fine low comedian. Excellent business.

Star: "Hardy a dull moment" in "Hello, Paris," this week, and Irene Mears is a very lively little soubrette. Good attendance.

Strand: Splendid pictures of Valli Valle in Mrs. Flake's "High Road," Clara Kimball Young in "Marrying Money." Orchestra, as usual, in many classic selections.

GEORGE M. DANTRÉE.

## FALL RIVER

FALL RIVER, MASS.—Academy of Music: The Theatre Américain-Francis company presented "Blanchette" Nov. 1, with M. Claude Benedict, M. B. Faure, and Mlle. Andree Mery in the leading roles. A very good performance in French to light attendance. After an absence of several seasons Nat C. Goodwin made his re-appearance Nov. 2 in "Never Say Die!"

H. P. T. was well received, warm welcome. As Dionysius Woodbury Mr. Goodwin was seen in a role that fitted him to perfection. Margaret Moreland made an ideal Violet, and shared with Mr. Goodwin in the honors. Maude Henderson, A. J. Herbert, Isador Marell, and Malcolm Morley were very good, and gave a fine performance to fair attendance. "The Mischief Makers" Nov. 3-6 with George Brennan, Margaret Shannon, and Mabel Clarke. Good chorus well staged, large attendance. "Blindness of Virtue" Nov. 9, 10. "The Americans" Nov. 11-13.

L. M. Boas has leased the Casino on Morgan Street, and, after extensive alterations and improvements, will open as a high-class motion picture theater. W. F. GEE.

## HUTCHINSON

HUTCHINSON, KAN. (Special).—Home Theater (W. A. Lee, manager): The Giersdorf and Concert company Oct. 25-28, good company to find business. "Bohemian Girl" Oct. 29: excellent attraction to S. R. O. "Minstrel Maids" Oct. 30, pleased.

Musical Wilsons, one week beginning Nov. 1, "Within the Law" Nov. 10. The Bankers Association have reserved the entire lower floor for this attraction. Milton Schuster company Nov. 11-13.

At Convention Hall Alice Nielsen, Oct. 28, pleased full house on her second appearance in the city. C. W. OSWALD.

## KINGSTON, ONT.

KINGSTON, ONT. (Special).—Grand Opera House: The Feldman and Christie Musical Comedy company played to capacity business for a week. The company is fairly good, and proved quite popular with the soldiers who attended in large numbers. Oct. 26, "Under Cover," and Nov. 1, "It Pays to Advertise," with five thousand soldiers the Canadian Expeditionary Force encamped in Barriefield, and all the large mills working on war orders the theatrical business in Kingston promises to be good this winter. Judging by the large crowds that attend the different theaters at present. E. CHARLTON.

## WOONSOCKET

WOONSOCKET, R. I. (Special).—The following bill to capacity business week of Oct. 25: Mimic Four, Ralph Smalley, Harrison-West Trio, Adventures of J. Rufus Wallingford, Johnny Eckert and Billy Parker, Robert Rogers and Louise Mackintosh, Jennette Childs, and sixth episode of "Neal of the Navy."

Park Theater: Universal pictures. Coming Nov. 8-10, "Birth of a Nation."

Smith's Theater: Mutual Master pictures and special feature pictures to excellent business.

Nickel Theater: Feature pictures to good business. H. F. LA ROY.

## BATTLE CREEK

BATTLE CREEK, MICH. (Special).—Post Theater (H. P. Hill, manager): Maude Adams turned over 500 people away Oct. 26. "The Little Minister" charming. Business is good here. Comedy: Nov. 2, "The Only Girl"; Nov. 5, 6 matines Saturday, "On Trial"; Nov. 7, 8, twice daily. Howe's pictures: Nov. 9. Fiddle Opera company (Bedpath): Nov. 12. Fiske O'Hara in "Kilkenny" Nov. 14. "A Pair of Sixes" Nov. 16. "It Pays to Advertise" Nov. 17. "The Bohemian Girl" with Joseph Sheehan; Nov. 23, "Bringing Up Father," and Thanksgiving Day. Margaret Anglin. Bijou (Harry Lerch, manager): "All Girl Review" Oct. 28-30; capacity pleased.

## YAZOO CITY

YAZOO CITY, MISS. (Special).—Guy Bates Post in "Omar, the Tentmaker," opened the theatrical season at this point, playing to a large, fashionable and appreciative audience. On the afternoon that Post played here United States Senator John Sharp Williams' daughter was married, and when the bride and groom left on the evening train on their honeymoon, the bridal party all attended the theater. Next attraction, "September Morn" Oct. 10-19.

The theater at this point is now being managed by Mr. George C. Cacum, who is a real live wire in the business. On evenings when there is no theatrical attraction he runs moving pictures.

J. H. STAUB.

CHARLES DARAH  
In "ON TRIAL"

## 2d SEASON

Mgt. COHAN & HARRIS

## HORACE BRAHAM

Management DAVID BELASCO

Belasco Theatre

## ELIZABETH NELSON

## In "A FULL HOUSE"

Direction H. H. FRAZEE

## GEORGE ALISON

## DADDY LONG-LEGS

Direction Henry Miller

Southern Tour  
Letters 16 Gramercy Park, New York

## PEDRO de CORDOBA

## In SADIE LOVE

Management OLIVER MOROSCO

## FRED NIBLO

In "HIT THE TRAIL HOLLIDAY," By George M. COHAN  
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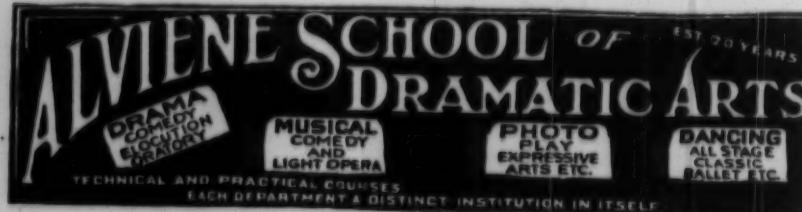
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### SPOKANE

SPOKANE, WASH. (Special).—Ruth St. Denis, Tod Shaw, and their pupils and Hindu assistants made their collective bow to three Spokane audiences Oct. 26-28, in a pantomimic spectacle, which for beauty and art has seldom been equalled here. The houses were sold out each time. Local talent presented "The Peacock" Oct. 29, 30. It is a morality play of great power, written and produced by James W. Evans, local playwright and producer. Mr. Evans plans to take the play on the road later. Sarah Truax (Mrs. C. S. Albert) of Spokane, who makes her film debut in the screen adaptation of Sir Gilbert Parker's "Jordan Is a Hard Road," has been made a permanent stock member of the Fine Arts Film Company Studio, according to word from Los Angeles. Mrs. Albert will appear regularly in all the Griffith productions for the Triangle programmes.

W. S. McCREA.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue date must be mailed to reach us on or before that date.

### DRAMATIC

ABE and Mawruss (A. H. Woods) : N. Y. C. Oct. 21—Indef.

ADAMS, Maude (Chas. Frohman, Inc.) : Louisville, Ky., 16, 17; Vincennes, Ind., 16, 17; Indianapolis 19, 20, St. Louis 22-27.

ANDROCLES and the Lion (Granville Barker) : Springfield, Mass., 17; New Haven, Conn., 18-20; Prov., R. I., 22-27.

ANGLIN, Margaret (James Sherriff) : Iowa City, Ia., 17; Des Moines 18; Cedar Rapids 19; Peoria 19, 20; Springfield, 22; Battie Creek, Mich., 23; Grand Rapids 24, 25; Jackson 26; Ann Arbor 27; Boston 29—Indef.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler) : Buffalo 15-20.

BACK Home (Selwyn and Co.) : N. Y. C. 15—Indef.

BARRYMORE, Ethel (Chas. Frohman, Inc.) : N. Y. C. Oct. 19—Indef.

BIRD of Paradise (Oliver Morosco) : Reno, Nev., 18; Sacramento, Cal., 20; Frisco 21-Dec. 4.

BLUE Bird (Messrs. Shubert) : Pittsburgh 15-20.

BOOMERANG, The (David Belasco) : N. Y. C. Aug. 10—Indef.

BRAMHALP! Players (Butler Davenport) : N. Y. C. 17—indef.

CALLING of Dan Matthews (Gaskill and MacVittie) : Grand Island, Neb., 17; Ogallala 18; Nebraska 20; Marshalltown 21; Eldora 23; Grundy Center 24; Cedar Rapids 25; Morrison 26; Savanna 27; Anamosa 19, 20.

COMMON Clay (A. H. Woods) : N. Y. C. Aug. 26—Indef.

DADDY Long-Legs (Henry Miller) : Phila. Oct. 4—Indef.

DAMAGED Goods (N. Y. C. 15-27).

DITTRICHSTEIN, Leo (Cohan and Harris) : N. Y. C. 10—Indef.

DIVORCE Question (Rowland and Clifford) : Goshen, S. D., 17; Britton 18.

DON-T Lie to Your Wife (Farnsworth, Ind., 17; Ohio, 18; Linton 19; Bedford 20).

DREW, John (Chas. Frohman, Inc.) : Washington 15-20, N. Y. C. 22—Indef.

EVERYMAN (L. H. Hart) : Beverly, Kan., 17; Tipton 18; Culver 19; Lucas 20; Danar 22; Waldo 23; Morland 24; Jennings 25; Stamford 26; Nebo 27; Beaver City 28; Herndon, Kan., Dec. 1.

EVERYWOMAN (Henry W. Savage) : Allentown, Pa., 17; Atlantic City, N. J., 18-20; Richmond, Va., 22, 23; Norfolk 24, 25; Newport News 26; Petersburg 27; Charlotte 28; Staunton 29.

EXPERIENCE (Wm. Elliott) : Newark, N. J., 15-20.

FAIR and Warner (Selwyn and Co.) : N. Y. C. 6—Indef.

FAVERSHAM, William (Leonard L. Gillingham) : Buffalo 15-20; Toronto 22-27; Ithaca, N. Y., 20; Auburn 21.

FERNETSON, Elsie (Chas. Frohman and Klaw and Erlanger) : Boston 1-20; Prov., R. I., 25-27.

FORBES-ROBERTSON, Sir Johnston (Messrs. Shubert) : San Antonio, Tex., 17-19.

FRAME Up (Fred Byers and Co. Mann) : Clark, Neb., 17; Palmer 18; Greeley 19; Ord 20; Alamosa 22; Sargent 23; Loop City 24; Kearney 29; Shelton 30.

FRECKLES (Southern: B. Way Amusement Co.): Worcester 17; Friend 18; Clay Center 19; Stromsburg 20; Shelby 22; Dodge City 23; Holdenville 24; Kearney 25; Wood River 26; Crafton 27; Minden 29; Holdrege 30; Algoma 30.

FRECKLES (Western: B. Way Amusement Co.): Grand Meadow, Minn., 17; Spring Valley 18; Preston 19; Dexter 20; Rochester 22; Wills 23; Winnebago 24; Spencer, Ia., 25; Fenton 26; Armstrong 27; Clinton 28; Algoma 30.

FULL House (Co. O. H. H. Frazee) : Philadelphia 7-Dec. 1.

FULL House (Co. B. H. H. Frazee) : St. Louis, Mo., 14-20; Springfield, Ill., 21; Jacksonville 22; Quincy 23; Burlington, Ia., 24; Peoria, Ill., 25; Rockford 26; Milwaukee, Wis., 28-30.

FULLI House (Co. O. H. H. Frazee) : Hudson, N. Y., 22; Northampton, Mass., 23; Holbrook 24; Worcester 25-27.

GEOERGE Grace (N. Y. C. Sept. 28)—Indef.

GILLETTE, William (Chas. Frohman, Inc.) : N. Y. C. Oct. 11-Nov. 20; Bklyn. 22-27.

GIRL and the Tramp (Fred H. Ayres) : Temple, Okla., 18; Walter 19; Ryan 22; Duncan 23.

POTASH and Perlmutter (A. H. Woods) : Pittsburgh 15-20.

POTASH and Perlmutter (Southern: A. H. Woods) : San Antonio 22, 23; Austin 24; Houston 25; Galveston 26; Beaumont 27; New Orleans, La., 28-Dec. 4.

POTASH and Perlmutter (Western: A. H. Woods) : Provo, U. T., 17; Salt Lake City 18-20; Ogden 21; Pocatello, Idaho 22; Boise 24, 25.

QUINNEYS (Messrs. Shubert) : N. Y. C. Oct. 18—Indef.

SHEPHERD of the Hills (Gaskill and MacVittie) : St. Marys, O., 17; Wakoneta 19; Van Wert 20; Hicksville 22; Albion, Ind., 23; Auburn 24; Huntington 25; North Manchester 26; Swasey 27; New Castle 29; Greensburg 30.

SHEPHERD of the Hills (Gaskill and MacVittie) : Milford, Neb. 17; Hastings 18; Kearney 19; Sheldon 20; Lexington 22; Sterling, Colo., 24; Colorado Springs 25; Longmont 26; Loveland 27; Cheyenne, Wyo., 28; Evanston 29.

SHOW Shop (Selwyn and Co.) : Phila. 1-27.

REICHER, Emanuel : N. Y. C. 16—Indef.

REVOLT, The (Messrs. Shubert) : N. Y. C. 15-20.

ROLLING STONES (Selwyn and Co.) : N. Y. C. Aug. 17—Indef.

ROYAL Slave (Geo. H. Buffo) : Battle Creek, Ia., 17; Dubuque 18; Castana 19; Smithland 20; Remsen 21; Centerville, S. D., 22; Parker 23; Hurley 24.

SIBERIA : Chgo. 15-Dec. 1.

SINNERS (Wm. A. Brady) : Chgo. 17—Indef.

SINNERS (Coast Co.; Wm. A. Brady) : Medford, Ore., 17; Eugene 18; Corvallis 19; Salem 20; Portland 21-27; Seattle 28-Dec. 4.

SIX Hopkins (Henry W. Link) : Manchester, Ia., 18; Independence 19; Waterloo 20; Dows 22; Hampton 25; Allison 26; Monroe 30; Pocahontas Dec. 1.

SKINNER, Otto (Chas. Frohman, Inc.) : Chgo. 15-Dec. 4.

LIFE (Wm. A. Brady) : Cinci. 15-20.

LITTLE Girl in a Big City (Schutter and Montgomery) : Indianapolis 15-20; Pittsburgh 22-27.

LITTLE Lost Sister (Mason City, Ia., 17; Algona 18; Spencer 19; Sioux Falls, S. D., 21; 22).

MANN, Louis (Messrs. Shubert) : N. Y. C. 15-20.

MAUDIE Cyril : Cleveland 15-20.

MISSOURI Girl (Merle H. Norton) : Decatur, Ia., 17; Promontory 18; Seymour 19; Melrose 20; Lenox 22; Fontenelle 23; Massena 24; Greenfield 25; Affton 26; Blocton 27; Sheridan, Mo., 29; Parcell 30.

NEW Henrietta (Joseph Brooks) : St. Paul 15-20.

O'HARA, Fliss (Augustus Pitton, Jr.) : Ft. Wayne, Ind., 17; Huntington 18; Kalama-zoo, Mich., 19; Grand Rapids 20, 21.

OMAR the Tentmaker (Tully and Buckland) : Columbia, S. C., 17; Decatur, Ga., 18; Promontory 19; Seymour 19; Melrose 20; Lenox 22; Fontenelle 23; Massena 24; Greenfield 25; Affton 26; Blocton 27; Sherman 28; Rosnoke 30; Staunton Dec. 1.

ON Trial (Cohan and Harris) : Boston 27—Indef.

ON Trial (Cohan and Harris) : Frisco 1-27.

ON Trial (Cohan and Harris) : Columbus 15-20.

OUTCAST (Klaw and Erlanger) : New Orleans 15-20.

PAIR of Silk Stockings (Winthrop Ames) : Washington 15-20.

PAIR of Sixes (Co. A: H. H. Frazee) : Montreal 15-20; Peterborough 25-27; Toronto 29-Dec. 4.

PAIR of Sixes (Co. B: H. H. Frazee) : Cincinnati 15-20; Oak Park 21-27; Toledo 22-24; Cleveland 29-Dec. 4.

TAIL of the Lonesome Pine (F. M. Harrison) : Pendleton, Ore., 17; Baker City 18; Boise 18, 19; 20.

TAIL of the Lonesome Pine (Will E. Cullinan) : Marion, N. C., 18; Rutherfordton 17; Shelly 18.

TEMPERST, Maria (Chas. Frohman, Inc.) : Cinci. 14-20; Boston 22-Dec. 4.

TRAIL of the Lonesome Pine (Gaskill and MacVittie) : Coffeyville, Kan., 17; Arkansas City 18; Winfield 19; Wichita 20; Pratt 22; St. John 23; Stafford 24; Hutchinson 25; Larned 26; McPherson 27; Abilene 29; Jct. City 30.

TRAIL of the Lonesome Pine (R. M. Harrison) : Pendleton, Ore., 17; Baker City 18; Boise 18, 19; 20.

TRAIL of the Lonesome Pine (Will E. Cullinan) : Marion, N. C., 18; Rutherfordton 17; Shelly 18.

TREASURE Island (Chas. Hopkins) : N. Y. C. Dec. 1—Indef.

TWIN Beds (Selwyn and Co.) : Boston Aug. 30-Nov. 20; Washington 22-27.

TWIN Beds (Special) : Selwyn and Co.: Indianapolis 15-18; Dayton 19, 20; Toledo 22-24; Cleveland 29-Dec. 4.

TWIN Beds (Southern: Selwyn and Co.): Atlanta, Ga., 15-17; Anderson, S. C., 18; Greenville 19; Aspinwall, Pa., 20; Knoxville, Tenn., 22; Chattanooga 23; Birmingham, Ala., 24, 25; Nashville, Tenn., 26, 27; Memphis 28-30.

TWIN Beds (Coast: Selwyn and Co.): Everett, Wash., New Westminster, B. C., 18; Vancouver 19, 20; Seattle, Wash., 21-26; Portland 29-Dec. 4.

TWIN Beds (Middle West: Selwyn and Co.): Indianapolis 15-18; Dayton 19, 20; Toledo 22-24; Cleveland 29-Dec. 4.

TWIN Beds (Midwest: Selwyn and Co.): Atlanta, Ga., 15-17; Anderson, S. C., 18; Greenville 19; Aspinwall, Pa., 20; Knoxville, Tenn., 22; Chattanooga 23; Birmingham, Ala., 24, 25; Nashville, Tenn., 26, 27; Memphis 28-30.

TWIN Beds (Coast: Selwyn and Co.): Everett, Wash., New Westminster, B. C., 18; Vancouver 19, 20; Seattle, Wash., 21-26; Portland 29-Dec. 4.

TWIN Beds (Middle West: Selwyn and Co.): Indianapolis 15-18; Dayton 19, 20; Toledo 22-24; Cleveland 29-Dec. 4.

UNCLE Tom's Cabin (Wm. H. Kibbie) : Rockford, Ill., 18.

UNDER Cover (Selwyn and Co.): Washington 15-20; Cleveland 22-27.

UNDER Fire (Selwyn and Co.): N. Y. C. Aug. 12 Nov. 21—Indef.

UNCLE Tom's Cabin (Wm. H. Kibbie) : Rockford, Ill., 18.

W. A. B. Case (Messrs. Shubert) : Detroit 15-20.

WASHINGTON (Special Play) : N. Y. C. Oct. 4—Indef.

WHITESIDE, Walter (John Cort) : Minneapolis 14-29.

WITHIN the Law (Will E. Cullinan) : Wilson, N. C., 17.

WITHIN the Law (Western; Robert Sherman): Caney, Kan., 17; Coffeyville 18; Columbus 19; Scammon 20.

WITHIN the Law (Eastern; Robt. Sherman): Nappanee, Ind., 17; Bluffton 18; North Manchester 19; Richmond 20.

YELLOW Ticket: Chgo., 1-20.

YOUNG America (Cohan and Harris): N.Y.C. Aug. 28-Nov. 27.

**TRAVELING STOCK**

ANGELL, Joe: Naugatuck, Conn., 15-20.

BESSEY, Jack: Neenah, Wis., 14-20. Fon du Lac 21-27.

BOYER, Nancy: Zanesville, O., 15-20. Meadville, Pa., 22-27.

BRYANT, Billy: Ironton, O., 15-17. Ashland, Ky., 18-20.

CLAMAGE, Arthur: Aberdeen, S.D., 17.

CORNELL, Price Players: Gary, Ind., 15-20.

COLUMBIA Players: Pocomoke City, Md., 15-20.

DOUGHERTY: Great Bend, Kan., 15-20.

KELLY, Sherman: Fairmont, Minn., 15-20. Faribault 21-27.

LYNN, Jack: Herkimer, N.Y., 16-20.

MACHAN'S Associate Players: Belleville, Ont., Can., 15-20.

MARKS, Ernie: Sudbury, Ont., Can., 15-20.

PHILLIP: Players: Mifflinsburg, Pa., 15-20.

WINNINGER, Frank: Rochester, Minn., 15-20. Albert Lea 22-27.

**OPERA AND MUSIC**

ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 19—Indef.

AROUND the Mai (Klaw and Erlanger): N.Y.C. 1—Indef.

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—Indef.

BOSTON Grand Opera Co. and Pavlava: Ballette Russes: Boston 15-Dec. 11.

BRINGING Up Father (Co. 1; Chas. Yale): Detroit 14-20. Lansing 21; Jackson 22; Kalamazoo 23; Battle Creek 24; Grand Rapids 25-27. Chgo. 28-Dec. 18.

BRINGING Up Father (Co. 2; Chas. Foreman): Augusta, Ga., 17; Columbia, S. C., 18. Charleston 19; Savannah, Ga., 20. St. Augustine, Fla., 22. Tampa 23; Orlando 24. Tallahassee 27; Gainesville 28. Bainbridge, Ga., 30; Dothan, Ala., Dec. 1.

BRINGING Up Father (Co. 3; Griff. Williams): Washington 15-20. Balto. 22-27.

DANCING Around (Messrs. Shubert): Albany, N.Y., 16. 17; Springfield, Mass., 18. Hartford, Conn., 19, 20.

ELTINGE, Julian (A. H. Woods): Brooklyn 15-20. GIRL of To-Morrow: Chgo. Oct. 9—Indef.

GIRL from Utah (Chas. Froh-

man, Inc.): Rochester, N.Y., 16, 17; Ithaca 18; Albany 19, 20.

GIRL Who Smiles (Times Producing Co.): Balto., 15-20. Washington 22-27.

HIGH Jinks (Arthur Hammerstein): Durham, N.C., 17. Raleigh 18. Winston-Salem 19. Charlotte 20. Asheville 21. Greenville 23.

HIGH Jinks (Geo. A. Edes): Beatrice, Neb., 17. Manhattan, Kan., 18. Jet City 19. Lawrence 20. St. Joseph, Mo., 21, 22. Topeka, Kan., 23. Joplin, Mo., 24. Springfield 25.

HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—Indef.

LADY Luxury (Chas. H. Wuers): Baraboo, Wis., 17. Waukegan, Ill., 18. Madison, Wis., 20.

MAID in America (Messrs. Shubert): Boston 8—Indef.

MONTGOMERY and STONE (Chas. Dillingham): N.Y.C. Aug. 16—Indef.

MUTT and Jeff in College (Co. 1; Joe Pettingill): Chgo. 7-27. St. Louis 28-Dec. 4.

MUTT and Jeff in College (Co. 2; Chas. Williams): Yazoo City, Miss., 17. Jackson 18. Meridian 19. Gulfport 20. New Orleans 21, 22. Baton Rouge 29. Vicksburg, Miss., 30. Monroe, La., Dec. 14.

MUTT and Jeff in College (Co. 3; Harry Hill): Coshocton, O., 17. Loudonville 18. Wooster 19. Chgo. Oct. 20. Norwalk 22. Fremont 23. Bowling Green 24. Sandusky 25. Tiffin 26. Findlay 27. Bucyrus 29. Upper Sandusky 30. Kenton Dec. 1.

MUTT and Jeff in College (Co. 4; Robt. B. Monroe): Great Falls, Mont., 17. Missoula 18. Victor 19. Hamilton 20. Wallace, Ida., 21. Colfax, Wash., 22. Lewiston 16. 23. Dalton, Wash., 24. Walla Walla 25. Baker City, Ore., 26. Weiser, Ida., 21. Nampa 28. Boise 29. Twin Falls 30.

MY Home Town Girl (Perry J. Kelly): Syracuse, N.Y., 15-17. Rochester 18-20. Salamanca 22. Alliance, O., 23. New Phila. 24. Columbus 25. 27. Cinti. 29-Dec. 4.

NOBODY Home (F. Ray Comstock): Pittsburgh 15-20.

ONLY Girl (Joe Weber): Cleveland 15-20.

PASSING Show of 1915 (Messrs. Shubert): Chgo. Oct. 3-Nov. 27.

PRINCE of Pilsen (Perry J. Kelly): Columbus, Miss., 17. Birmingham, Ala., 18. Gadsden 19. Chattanooga, Tenn., 20. Athens, Ga., 22. Anderson, S.C., 23. Spartanburg 24. Charlotte, N.C., 25. Asheville 26. Knoxville, Tenn., 27. Rome, Ga., 29. Atlanta 30. Dec. 1.

PRINCE of To-Night: Bloom-

field, Ia., 17. Washington 18. West Liberty 18. Keokuk 20. PRINCESS Pat (John Cort): N.Y.C. Sept. 29—Indef.

ROBIN Hood (De Koven Opera Co.): Conway, Ark., 18. Ft. Smith 19. Fayetteville 19. Tulsa, Okla., 21. Muskogee, Tex., 24, 26. Dallas 26, 27. Texarkana 29. Shreveport, La., 30.

SABR (Henry W. Savage): Clint., 15-20.

SEPTEMBER Morn (Rowland and Clifford): Lancaster, O., 17.

TO-NIGHT's the Night (Messrs. Shubert): Chgo. Oct. 31-Nov. 27.

TOWN Topics (Ned Warburn): N.Y.C. Sept. 23—Indef.

WATCH Your Step (Chas. Dillingham): Boston 1—Indef.

WHEN Dreams Come True (Counts and Tennis): Conway, Ariz., 17. Hot Springs 18. Little Rock 19, 20. Clarksville, Miss., 22. Helena, Ark., 23. Memphis, Tenn., 24. Jackson 25. Decatur, Ala., 26. Columbia, Tenn., 27. Nashville 29, 30. Bowling Green, Ky., Dec. 1.

WHEN Dreams Come True (Counts and Tennis): Boise City, Ida., 16, 17. Ogden 18. Rock Springs, Wyo., 19. Cheyenne 20. Denver 21-27. WORLD of Pleasure (Messrs. Shubert): N.Y.C. Oct. 14.

WILSON, Al. H. (Sidney R. Ellis): New Orleans 14-20.

WITHIN the Look: Phila., 22-27.

ZIEGFELD'S Folies of 1915 (Florenz Ziegfeld): Detroit 15-20.

**MINSTRELS**

DUMONT'S: Phila. Aug. 26—Indef.

FIELD, Al. G.: Ft. Worth, Tex., 17. Orleans 18-20.

O'BRIEN, Nell: Cedar Rapids, Ia., 19. Davenport 18. Canton, 19. Galesburg 20.

RICHARD and Pringle (Holiland and Flinck): Santa Cruz, Cal., 17. Palo Alto 18. San Jose 19. Modesto 20. Merced 21. Fresno 22. Coalinga 23. Hanford 24. Visalia 25. Porterville 26. Tulare 27. Maricopa 28. Taft 29. Bakersfield 30.

**MISCELLANEOUS**

LAUDER, Harry (Wm. Morris): N.Y.C. 15-20. Stamford, Conn., 22. Bridgeport 23. New Haven 24. Hartford 25. Rutland, Vt., 27. Lewiston, Me., 29. St. John, N.B., 30.

BANGOR, Me., Dec. 1.

LORING, Harold J., in Indian Music: Milwaukee 18.

THURSTON, The Magician (Jack Jones): Dayton, O., 15-17. Springfield 18-20. Cleveland 22-27. Chgo. 28-Dec. 25.

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# VAUDEVILLE



FREDERICK JAMES SMITH—Editor

Frank McIntyre in "The Hat Salesman"—Lillian Kingsbury Appears as a War Wife

**F**RANK MCINTYRE will probably go on playing brash and hefty drummers, just as George Fawcett will always be the gruff police official. Tully Marshall the hubby who steals for his butterfly wife, Ernest Lawford the spurned lover and so on along the list of players. It's a sad commentary upon managerial perspicuity and discernment.

#### Frank McIntyre is Again a Drummer

But the present item of discussion is "The Hat Salesman," a sketch written by George V. Hobart and presented by Mr. McIntyre at the Colonial. Evidently made to order—for it is as spontaneous as the loan of money on Friday. Mr. McIntyre wanted to go into vaudeville, we suspect. He wanted to play a traveling salesman. Presto! The sketch is ready.

The scene is laid in a hotel showroom in Ypsilanti, Mich. There is a Spanish merchant wildly jealous of his wife. The woman has received a business letter from the millinery firm. Hubby suspects things. And the plot is on. The sketch, it must be confessed, is very labored, both in writing and acting. There's this sort of dialogue:

"He wants your life."  
"Hasn't he one of his own?"  
And smart repartee like this:  
"And now little gutter-pup, I mean buttercup."  
"Sit down and take the weight off your feet."  
"Hortense, contain yourself."  
"I've got you, Armand."

Mr. McIntyre is forced as the slangy drummer, Doc Brewster, and the other roles are indifferently played, one is even badly done. And at the Colonial the sketch was fearfully staged with a house setting, to which were added several dozen weird looking hats strung upon a wire.

#### Another War Sketch

The world war has developed many deadly things—but nothing more awe-inspiring than the pro-peace sketch. It's a dull week that doesn't bring one along. The latest addition to the cannon-fodder school of



MISS VIOLET DALE.

This Week Presenting Her Vivid Imitations at the Alhambra.

the drama is "The Coward," written by Ethel Clifton and Brenda Fowler, who furnished Claude Gillingswater with "The Decision of Governor Locke." Scene—the living-room of a mill worker in "any country in the throes of war." Bugles and drums sound now and then in the distance. Mrs. Mill Worker is ironing and preparing the supper, which simmers realistically upon a glowing stove. Enter husband.

"You're late, Bill; what ja been doing?"  
"None of your business."

It develops that most of the men of the town have gone to the front. Bill has held back, persuaded by his wife, until he had been branded as a coward. Now he threatens to go anyway, despite his home, his wife and his children.

The woman pleads with him. "Why should you fight," she demands, "for the men who fed you to the factory, who made you an underpaid slave? You've some rights." And she talks—and talks.

The recruiting officer comes. Conscription laws have been passed. Suddenly the wife produces a revolver and shoots her husband through the hand. So, of course, they can't take him—just yet. And the curtain falls upon a passionate outburst. "He's mine—my man—my own!"

At that, "The Coward" is effective. It needs revision in order to hold the interest, but it finished with a theatrical crescendo. Once or twice Miss Kingsbury has a tendency—unconscious undoubtedly—to become Nazimova-ish. On the whole, however, her performance is substantial and vigorous. Leighton Stark looks the part of the mill worker, but is less real. The bit of the recruiting officer is well done by Lewis Summers, while another incidental role, of a boy anxious to be off to the front, is played by Chester Clute, who seems more of an acrobat than an actor. He needs repression.

"The Coward" will get along. Anyway, we recommend its home-cooked dinner.

#### The Honey Boy Minstrels

Personally we liked the Seven Honey Boy Minstrels best of everything on the Colonial bill. We've a soft spot in our heart for the burnt-cork semicircle, with its vocalists, its interlocutor and its end-men.

They're all in this act, which is a sort of tabloid minstrel first part. They sing of mother, The Girl, the moonlight and Dixie, the four essentials of song construction. The end-men trip up the guileless interlocutor. A boyish vocalist yodels. The interlocutor himself, announced as Mr. William H. Thompson, steps forward to sing—and he does it effectively.

Indeed, the whole thing is entertaining. And it moves with the usual minstrel "pep."



MISS GRACE LA RUE.

Now Returning to the Varieties at the Colonial.

If Bernard Granville were only as discriminating as he is dapper. His material, to be truthful, is usually badly chosen.

Mr. Granville liked to indulge in the "I-wanted-the-gold-and-I-sought-it-you're-a-better-man than I am. Gunga Din" red-blooded stuff. This year he is telling of the hobo whose philosophy was "Take things easy." This sentiment was heartily applauded by the Sweet Young Things who go to the Colonial on Monday afternoon.

And Mr. Granville did an anti-hyphen effusion, absurd, of course.

"Lillian Fitzgerald, comedienne, and Henry J. Marshall, composer," confided the Colonial program.

Mr. Marshall presides at the piano, while Miss Fitzgerald storms and captures a number of songs. Miss Fitzgerald is—let us say—confident in her methods. She does a "French soubrette," announced as *typical* (whatever that is), and shows us just how Fritz Scheff trills "Kiss Me Again." She vocally imitates a sound usually attributed to Cairo and county fair midways, the while indulging in subdued so-called Egyptian undulations. Finally, Miss Fitzgerald and Mr. Marshall offer an imitation of a cat fight for the uplift of the varieties.

Miss Fitzgerald is working entirely too aggressively. The soft pedal is needed, for her methods now reek of burlesque.

#### Whiting and Burt's New Songs

George Whiting and Sadie Burt returned to the Palace in their song specialty—considerably revised, but still opening with a bright lyric, "Let's Go and Get a Flat." Miss Burt is now singing "M-o-t-h-e-r," the usual thing in silver-threads-among-the-gold melodic sobs, and Mr. Whiting is doing "Hello, Boys, I'm Back Again," which torpedoes marriage for the 999th time.



MISS GERTRUDE VANDERBILT,

Again Dancing in Vaudeville with George Moore.

"I'm through with matrimony.  
I'm dodging alimony."  
run the lyrics. These two songs aren't offensive, let us add, nor are they above elemental conventionality. Then Miss Burt and Mr. Whiting do "I'll Make You Want Me," a sentimental duet also along the usual lines.

But, as we've remarked before, the two make mediocre material seem pleasant.

Raymond and Caverly, or "the wizards of joy," to quote the programme, came to the Palace once more. The two offered their stuffed vest kind of shattered English patter. They did a burlesque dance, whimsically called the sox trot, had a comic "underwear-under-vare" misunderstanding over the word teller, and introduced a parody song by remarking, "I feel an opera coming on."

#### THE VAUDEVILLE PERISCOPE

Out in St. Paul, Martin Beck made an interesting comment upon the New York theatrical season.

The so-called legitimate stage now features people whose whole training has been in the one-time despised variety or vaudeville. It's a funny situation. New York to-day is paying two dollars to see people they say saw in vaudeville for fifty cents or a dollar, and they are paying the low prices at the vaudeville theaters to see performers who have never before been seen or heard outside of the two dollar theaters."

Yvette Guilbert is coming—but not to the varieties, we fear. She will make six New York appearances at the Lyceum Theater. Her programme will cover "Eight Centuries of Song," embracing songs which date all the way back to the Crusades. She will first appear at the Lyceum on Tuesday afternoon, Dec. 7. Later Madame Guilbert will tour the principal cities of the United States and Canada, her tour being directed by Catharine A. Bamman.

Then vaudeville? It seems hardly probable, although, by presenting Madame Guilbert, the varieties would touch a pinnacle of brilliancy.

There's a new vaudeville producer, Lawrence Schwab. He is behind the presentation of "Hope," with Isabelle Lowe. Schwab is a young man of discernment and intelligence—the type needed to instill ideals and youth into vaudeville. Moreover, he's had several seasons' active experience in booking theaters. So the practical should balance the idealistic. We caught him watching the Washington Square Players the other night.

#### GOSSIP

Queenie Dunedin's brother, Guy Soulsby, has been killed in battle "somewhere in France." Mr. Soulsby was serving with the Royal Field Artillery of the British army.

Glen Anders, who has been appearing with Hermine Shone in "The Last of the Quakers," recently suffered a severe attack of appendicitis. An operation was necessary, but Mr. Anders is now convalescing.

Temperament may come and temperament may go, but Joan Sawyer and John Jarrott have reunited as dancing partners. The affair will be celebrated at the Colonial next week. Miss Sawyer has been dancing her way Eastward from the Coast, following her cross-country motor trip. Mr. Jarrott has been a bit in eclipse recently.

Louise Gunning is making her New York vaudeville debut at the Palace theater this week.

A theater party was given the members of the Military Committee of Congress at the Palace Theater on the evening of Nov. 10, in honor of Lillian Russell, by the Hon. John M. Morin of Pittsburgh. The theater party followed a visit to the Military Academy at West Point.

Violet Dale deputized for Clara Morton in Youngstown, O., last week. Miss Morton's sister-in-law was struck and killed by an automobile.

Max Rogers, of the Rogers Brothers, comes to the Royal Theater next week in a new sketch.

Cunningham and Clements, who have been dancing at Rector's, opened in vaudeville at the National Theater last week.

#### IN THE LONDON 'ALLS

LONDON, ENG. (Special).—"Call It What You Like, But Don't Swear," is the subtitle of a new variety revue, "Parker's Revue."

R. G. Knowles has written a revue, which will be produced shortly.

Sam Barton sailed for New York on the *St. Louis* on Nov. 3.

Yvette Guilbert began an engagement at the Coliseum on Nov. 1.

Tucker, the English entertainer, is now in America. He went over a few days ago on the *New York* and opens very soon on the other side.

## COLONIAL AGAIN TOPS KEITH CIRCUIT; JOAN SAWYER IS HOME AGAIN

E. F. Albee Presents Dorothy Shoemaker in "The Passion Play of Washington Square"

By WALTER J. KINGSLEY

THE Colonial is coming back to capacity with a rush. Last week was a record breaker. Publicity and strong bills are restoring the famous theater to its rightful place at the head of the Keith circuit. Grace LaRue, as usual, is drawing crowds this week at the Colonial. May Robson would have been on the bill in a new act but neither she nor Miss LaRue would split headline honors in the lights, so Miss Robson pleasantly said she'd wait. Gertrude Vanderbilt and George Moore are getting a lot of business for the Colonial also. Gertrude has improved a hundred per cent, and the team is the best of the kind going. Young Miss Vanderbilt always puts her heart into her work and she has the energy and audacity of youth, blended with the true gift for entertainment. She's never dull.

Joan Sawyer is back home again and New York is genuinely glad. For Joan dances with distinction and a certain thistedown lightness that keeps her ballroom dances perennially pleasant to watch. Maybe Jack Jarrott will dance with her at the Colonial next week. He has promised to be good and consent to billing like this: "JOAN SAWYER, assisted by Jack Jarrott," whereas, in the old days of a year and a half ago, which seem older than any history that is written in any book, it read "SAWYER and JARROTT," just like that. Honest, it did and maybe some will remember the season of the society dancing craze.

Bonnie Glass, daintiest and prettiest of the dancers, is resting in her "love of a house," just off the avenue and posing daily for Ben Ali Haggins' stunning portrait, which is to be his contribution to the coming academy. Bonnie Glass is now the grande dame and she fits the role to perfection. Exquisitely housed, gowned, motored and attended, she is the favorite of fortune. Great things are in store for Bonnie Glass, and I am betraying no confidence when I predict that her name will lead all the rest in the world of terpsichore. She would be the ideal dancing hostess of the Della Robbia room at the Hotel Vanderbilt. Soon she will dance at the Palace again. Have you read of her jeweled toilette, whose enameled back glitters with precious stones?

Long Beach is fast becoming the theatrical Winter resort. Every Sunday one sees the prettiest girls and the smartest men of Broadway walking or skating on the cement walk, dancing or dining in the Nassau. 'Tis a pleasant and exhilarating week-end.

Nat Goodwin is playing in Paul Armstrong's "A Blaze of Glory" at the Palace and proving his title to leadership among active players in both drama and comedy. The scene is laid in a hospital and the hero—a dying tramp—is in a cot. Armstrong wrote the piece several years ago when Goodwin was crippled in an accident on the coast in order that the actor might appear at a benefit without getting out of bed. He was wheeled in and scored a great personal success in the unique role. Later, Armstrong withdrew the playlet from Goodwin's repertoire on the road and the star devoted a savage page or two to the dramatist in "Nat Goodwin's Book" in the chapter entitled "Author-Author!" Nat committed assault with in-

tent to kill, mayhem, mutilation and other forms of attack permitted by the English language and the postal laws. It was a terrible lambasting and to think that it will go down in theatrical annals must have been a tough thing for Armstrong to swallow without exploding a cartridge against Goodwin's chest. Moreover, the actor feels the same way still. The estate manager permits Goodwin to use the act, which gives the brilliant player a role that permits him to range from tragedy and back again at will. It takes a big man to fill out to the circumference of the role and Goodwin more than makes good. He is a sheer delight in artistry.

John Pollock, head of the National Photograph and Press Bureau, desires an automobile for the run between his Leonia home and the Palace Theater. When Nellie Revell raffled off her Ford, Pollock bought a peck of chances, but the car went to the rich Mr. Larsen of Boston, who sold it to Attorney Maurice Goodman for \$100 cash, and he in turn traded it in for a new car for \$250. What Nellie got out of the raffle went a long way toward buying her a "snappy job in the way of a 1916 class car." Nellie Revell, by the way, is homeward bound from an inspection tour of the Orpheum circuit, which she was sent out to ginger up in its publicity. Nellie went through the Orpheum towns like a Kansas cyclone and the columns of the Western newspapers reveal the fact that she was very much present whenever she lit to look things over.

Calve is returning to the Palace in a happy mood. She blesses vaudeville and regards George Jean Nathan as eternally damned because he would fain wipe the two-a-day off the amusement map. Calve has made many friends among the "performers" and the trained animals are her delight. She has pets among educated cats, dogs, seals, monkeys and birds all over the Keith circuit. The prima donna is in excellent voice and singing twice daily agrees with her now that she has learned how to conserve her strength for the double bill.

Marie Cahill will soon be among those present in vaudeville and very welcome will she be, for Miss Cahill is a gifted comedienne and singer whose methods will set the two-a-day crazy. Vaudeville loves the artist who "can put a song over," and who else possesses this art in a degree equal to Miss Cahill?

E. F. Albee will figure as a producer at the Palace next week when he will present Dorothy Shoemaker in "The Passion Play of Washington Square." Miss Shoemaker, who was the late leading woman of the Keith Crescent Players in Brooklyn, will be supported by a powerful company. "The Passion Play of Washington Square" is counted upon for a sensation.

Frank McIntyre is quite willing to spend the rest of the season in vaudeville. He has scored in "The Hat Salesman," by George V. Hobart and is getting the cream of the bookings. The role is akin to that which he made famous in "The Travelling Salesman," and he revels in it. Vaudeville audiences like the fat and unctuous comedy of the jolly Frank and he has it over most of his rivals like Barnum's tent, when it comes to getting laughs.

## MARIE CAHILL TO MAKE ORPHEUM TOUR; VAUDEVILLE GOSSIP

Joseph Jefferson will Appear in New Woolf Playlet—Craig Campbell to Give Recital

Marie Cahill will open in vaudeville earlier than anticipated. Miss Cahill begins a tour of the Orpheum time at the Chicago Palace on Nov. 29. M. S. Bentham directs Miss Cahill's vaudeville season.

Only the other day Edgar Allan Woolf announced his retirement from writing vaudeville sketches. But another one, written for Joseph Jefferson, is to be produced in three weeks. Mr. Woolf declares that he dashed off the sketch before he made his yearly retirement from vaudeville writing.

Be that as it may, Mr. Jefferson will appear in the new playlet, which is to be called "The Old Bachelor." Mr. Jefferson was last seen in "Poor Old Jim."

Craig Campbell will give a recital in Aeolian Hall on Wednesday, Nov. 27.

Irene Franklin didn't return to vaudeville after all last week. Miss Franklin isn't likely to be seen in the varieties this season.

Nina Morgana, who was Emma Trentini's understudy for some time and appeared under Arthur Hammerstein's direction, is

entering vaudeville. Miss Morgana has recently been heard on the concert stage. She will open her vaudeville season under Alf. T. Wilton's direction at Shea's in Buffalo on Nov. 29.

Sam Barton, the tramp comedian, arrived from England on the *St. Louis* on Nov. 11. Mr. Barton gave up a tour of the entire Moss time and other English dates which carried him to late in 1916.

The comedian found conditions in the 'alls a bit strenuous. In all he participated in three Zeppelin raids. He was at the Empire, South Shields, during the attack of June 18, at the London Coliseum in the raid of Sept. 5, and at the London Palladium in the last air bombardment of Oct. 13.

During one of the attacks, the explosion of bombs could be plainly heard in the theater. Mr. Barton succeeded in making the audience think it was part of his act and thereby prevented a panic. But Mr. Barton says he now intends to see America first.

Mrs. Langtry, who closed her tour in "Mrs. Thompson" in Richmond, Va., a few days ago, is to enter vaudeville. She comes

to the Palace shortly in a playlet, "Ashes." Mrs. Langtry will begin her season at the Orpheum on Nov. 22.

Mary Shaw has been touring the South in "The Dickey Bird," the playlet that was given with "Polygamy" at the Park Theater last Spring. Miss Shaw plays in Omaha next week and then moves West to the Coast. Her support includes Frank Ferguson, the author of a number of sketches; Grace Fisher, and Ida Muile. Following her tour of the Orpheum Circuit, which will carry her to Spring, Miss Shaw will play the Eastern United time.

Ruth Boye comes back to the Palais on Nov. 22. It will be Miss Boye's fifteenth week at the Palace since she first appeared there a year and a half ago. Miss Boye will later play the other New York and Brooklyn houses.

Anna Laughlin and Billy Gaxton open in their new two-act at the Bushwick Theater on Monday. Joseph Hart is producing the specialty.

Mile Marguerite and Frank Gill, following a successful appearance at Proctor's 125th Street Theater, last week, are to break in their novelty dancing specialty on the Proctor time.

Isabelle Lowe, who recently appeared at the Colonial in Edgar Allan Woolf's latest playlet, "Hope," has been given an extended routing. Miss Lowe opened her tour at Shea's in Buffalo on Monday.

Una Clayton, who recently tried out a dramatic sketch, "Milk," is breaking in a new playlet on the Fox time. The playlet tells a story of studio life.

Carrie Bond Jacobs, the song writer, plans to enter vaudeville, although probably not before next season. Mrs. Jacobs will do a combination of songs and stories.

Sam Bernard returns to vaudeville at Kansas City on January 9. Mr. Bernard will present his single act under the direction of M. S. Bentham.

Charles Ahearn has an offer from Albert De Courville to appear at the London Hippodrome in December. Mr. Ahearn is producing an act to be called "Happy Wheelers' Whirlwind Wheelmen," to be ready in January.

At the Prospect Theater this week Higgins and Rogers are making their first metropolitan appearances. The team numbers Robert Higgins, formerly of Melville and Higgins, and Vivian Rogers, last in "It Pays to Advertise." Miss May Melville is doing a single act in the varieties under the name of Mary Melville.

Joseph Hart announces a new discovery in Georgie Payton, a young woman who will shortly be seen in a dramatic playlet.

"The Evil Hour," a playlet written by William Anthony McGuire, is breaking in around New York. The cast numbers Lu Cation, Harry English, and Aubrey Beattie. The characters are Innocence, Rous and a butler, who turns out to be the devil incognito.

Harry Breen has gone over to the Loew.

Flo Irwin is playing the Fox time in Edgar Allan Woolf's playlet, "The Business Woman," which is "The Lady of the Press" renamed.

Edgar Allan Woolf's "The Persian Garden" is now touring the smaller time.

Violet Black has returned to America and intends trying vaudeville over here for awhile. A few days ago Miss Black tried out a sketch called "Five Birds in a Cage" at Jamaica. Max Hart is booking Miss Black.

Last week Keeney's Theater, in Newark, N. J., celebrated anniversary week. Frank A. Keeney opened the house on Nov. 8, 1913. John B. McNally is resident manager of the theater.

Percy Haswell, now at the Colonial tried out his playlet, "Brimstone and Hellfire," written by Frederic and Fannie Locke Hatton, at the Palace, Port Richmond, Staten Island, last week. Frank Sterling is leading man for Miss Haswell, and Edward Thompson and Anita Allen are in the cast. The playlet depicts the effects of a religious revival upon a sportive married couple. The Marion will review the sketch next week.

Dorothy Burton is appearing on the Loew time in John Stokes's playlet, "The Baby," once used by Emma Dunn.

Bessie Wynn is making her first Eastern appearances of the season this week at the Bushwick Theater.

Natalie and Ferrari are dancing at Eisenweber's.

Nellie Revell, press representative of the Orpheum circuit, has suffered an attack of appendicitis during her tour of the Orpheum Theaters. Miss Revell was in a hospital in St. Louis when THE Mirror went to press.



Warrington Studio, Joliet, Ill.  
MISS EMMA SHARROCK.  
Now Appearing in Vaudeville.

#### TO ORGANIZE AGENCY

Oscar Hammerstein and William Morris announce their plans of organizing an independent vaudeville booking agency. They will furnish acts for the Forty-fourth Street Music Hall and other theaters, to be acquired later. Mr. Morris states that the new booking offices will open about Jan. 1.

#### AUSTRALIAN CONDITIONS GOOD

SYDNEY, N. S. W. (Special).—Hugh D. McIntosh issues the following statement: "Vaudeville continues to flourish in Australia. Although Australia has sent away close on 100,000 troops to the Dardanelles, no theater has found it necessary to close its doors. Naturally, salaries are not quite what they used to be, but this is only to be expected, although the managers of the Rickards' Tour are paying and are still prepared to pay any salary for the right turns."

Mary Law, the English violinist, arrived from London by the *Moldavia*, and made her first appearance at the Sydney Tivoli on Oct. 2, scoring a complete success. The programme included Frank Stanford, the American entertainer.

Kajiyama is demonstrating his writing skill here.

Mary Elizabeth is going strongly on the Rickards' time.

#### THE CHICAGO BILLS

CHICAGO (Special).—Wilton Lackaye topped the Majestic bill last week in "The Bomb," his playlet of the police third degree. The Ward Brothers exchanged British repartee, Paul Morton and Naomi Glass did "Before and After," Sacha Pietoy and Marie Flynn danced and sang, and James H. Cullen appeared, billed as "The Man from the West."

Sophie Tucker went strongly at the Palace. Allan Dinehart presented his bright little playlet, "The Meanest Man in the World," Frank Fogarty told his Irish stories, Lulu Glaser appeared in "First Love," and Augusta Glose presided at the piano.

Sophie Tucker won a lot of pleasant critical comments in the Chicago newspapers last week. They all mentioned her gain in sieness and quietness of method. She did something like twelve songs in a row. Here's how Charles Collins commented upon her appearance in the *Chicago Post*:

"She has a new library of songs, a gentler method, and a less redundant figure. Like Emma Carus, she has tendered her resignation to the Ponderous Comediennes' Club. It was whispered that she had shed twenty-five pounds, and the report does not seem to have been exaggerated."

"Miss Tucker no longer shouts, according to the ragtime formula. She has discovered that she can communicate a song to her audiences without using a fire-alarm voice. This defiance of the cabaret tradition brings good results. She sings eight or ten numbers, all of them rollicking ditties fresh from the song writers' foundries, and wins endless encores."

#### BROOKLYN VAUDEVILLE

Bernard Granville was a favorite at the Brooklyn Orpheum last week. "The Bride Shop," with Andrew Tombes, was presented; Edwina Barry offered "The Home Breaker"; the Courtney Sisters sang and harmonized, and Ralph Dunbar's Maryland Singers were pleasant features.

At the Bushwick, Homer Mason and Marguerite Keefer offered their brisk farce, "Married." Ethel Clifton and Brenda Fowler appeared in their own sketch, "The Saint and the Sinner." Gertrude Vanderbilt and George Moore danced briskly. Harry Gilfill, Grace Fisher, and Adonis were features of the programme.

The Prospect had a well-balanced bill last week. Ernest R. Ball, the popular composer, was the favorite with the audiences. Frederick V. Bowers, in his new song revue, went well. Frank North and company in "Back to Wellington," McConnell and Simpson in "At Home," Bessie Hempel in "The Cheaters," and Chief Capricorn, who made a speech and sang some songs, were also well received. Others on the bill were Helene and Emilie Williams and Segal, Gere and Delaney, De Lon and Davis, Marie Fitzgibbon and Corradini's Menagerie.

#### HAMMERSTEIN COMPANY LOSES

Supreme Court Justice Lehman on Nov. 4 denied the application of the Hammerstein Amusement Company, through Oscar Hammerstein, for an order compelling the United Booking Offices to book vaudeville acts at the Forty-fourth Street Theater. At the same time the court refused to grant the Palace Theater a temporary injunction restraining Hammerstein from booking acts elsewhere and opening the Forty-fourth Street Theater as a vaudeville house pending trial of the suit.

Hammerstein sued on the ground that, while his United Booking Office license permitted him to give vaudeville only in the Victoria Theater and Manhattan Opera House, he could use another theater in the district between Forty-first and Forty-eighth streets in the event of the destruction of the Victoria by fire or other casualty. He contended that he was unable to continue using the Victoria profitably because of damage to the building by subway blasting. Justice Lehman ruled that "destruction" meant "such physical impairment as would render the building permanently incapable of being used as a vaudeville theater, and that the word 'casualty' means any occurrence over which the plaintiff had no control and resulting from causes he couldn't foresee." The court decided that the things that happened to the Victoria did not constitute a "casualty" because they might have been foreseen.

The Palace Theater asked an injunction against Hammerstein by reason of paying him \$250,000 for the privilege of giving vaudeville in the district where Hammerstein was permitted to use only the Victoria. In refusing the injunction the court said he did not believe that the Palace would suffer irreparable damage before the suit is tried.

#### CURRENT BILLS

PALACE.—Nat C. Goodwin and company. Louise Gunning, "The Bride Shop," "Cranberries," Avon Comedy Four, Williams and Wolfs, Cartier and Harris, Five Antwerp Girls, International Girl.

COLONIAL.—Grace La Rue, Percy Haswell and company, Gertrude Vanderbilt and George Moore, Ernest R. Ball, Ernest Evans, Clarence Oliver and Georgia O'Leary, Arnault Brothers, Irene and Bobbie Smith, Danube Quartette, Wright and Sabbath.

ALHAMBRA.—Sam Chip, Mary Marble and company, Eddie Leonard and company, Watson Sisters, Hoey and Lee, Violet Dale, McConnell and Simpson, Alf Loyal and Dogs, Bond and Casson, the Clown Seal.

ROYAL.—"The Red Heads," Hermine Shone and company, Ota Gyrl, Mullin and Coogan, Schomann, Al, Rover and Sister, Farrell and Farrell, Casperian, Frank McIntyre and company.

Lillian Klingsbury and company, Emma Carnes, Mill Collins, Walter De Leon and Muggins Davies, Honky Boy Minstrels, Horelik Ensemble, Carl McCullough, Helene Emilia.

BUSHWICK.—Bebe Wynn, Harry Cooper, Hawthorne and Ingalls, Mayme Remington and Picks, John and Winnie Hennings, Hunting and Frances, "The New Producer," Everett's Comedy Circus, Julie Blane and company, Shepard and Donovan, The Gladiators, Fantasio, Prospect, Billy B. Van and Beaumont Sisters, Raymond and Owyer, Redford and Winchester, Higgins and Rogers, Colonial Minstrel Maids, Denny and Boyle, Deiro, Albert G. Carter, the Monettes, Felix Duo, Vallecito's India Leonardis.

John and Winnie Hennings returned to vaudeville in Boston last week. They were given considerable publicity in the Boston newspapers upon their "Zep" experiences in London.

#### VAUDEVILLE DATES

Dates ahead  
must be received  
by Friday for  
the next issue.

ABARBANEL, Lina: Temple, Detroit; Temple, Rochester, 22-27; Keith's, Wash., 29-Dec. 4.

ADLER, Felix: Columbia, Grand Bands; Keith's, Youngstown, 22-27; Keith's, Toledo, 29-Dec. 4.

ADONIS and Dog: Grand, Pittsburgh; Keith's, Cinci., 22-27; Keith's, Louisville, 29-Dec. 4.

AERIAL Birds: Keith's, Indianapolis.

AERIAL Macks: Orph., New Orleans, 21-27.

A. H. E. R. N. Charles Co.: Keith's, Fort Wayne; Temple, Detroit, 22-27; Temple, Rochester, 29-Dec. 4.

ALBERT and Irving: Palace, Chico.

ALLMAN and Dody: Maj., Milwaukee, 21-27.

AMERICAN Dancers, Six: Keith's, Louisville; Palace, N.Y.C.

ANTWERP Girls, Five: Orph., Frisco, 21-27.

ANAPOLIS Boys, Five: Orph., Frisco, 21-27.

ANTWERP Girls, Five: Palace, N.Y.C.

ANETTA: Colonial, Erie, Pa., 22-24; Orph., Grand Rapids, 22-27; Keith's, Toledo, 29-Dec. 4.

BEYER, Ben, Co.: Orph., Frisco, 21-27.

ANKER Trio: Grand, Pittsburgh.

Keith's, Louisville, 21-27; Keith's, Indianapolis, 28-Dec. 4.

CASTILLIANS: Prospect, Frisco, 22-27.

BISHOP, Marie: Orph., Omaha, 21-27.

BISON CITY Four: Orph., Frisco, 21-27.

CHARLES, Prince: Keith's, Prov., 22-27.

CHARLES, Prince: Keith's, Boston, 22-27.

CHIP and Marble: Alhambra.

# CHRISTMAS VAUDEVILLE NUMBER THE NEW YORK DRAMATIC MIRROR

*Be Represented in Big Type in This Big Issue*

Today is the day to sit down and write us, sending advertising copy.

#### SOME SUGGESTIONS ON SPACE

##### DISPLAY ADV.

##### PROFESSIONAL CARDS

1 Page	\$130.00	1/4 Page	\$25.20
1/2 "	65.00	7 inches	14.70
3/4 "	33.00	3 "	6.30

Two column Half-Tone Cut, \$25.00.

#### THE DRAMATIC MIRROR CO.

1493 BROADWAY,  
NEW YORK CITY

ARDATH, Fred J., Co.: Colum- bia, Grand Rapids; Hipp., Cleveland, 29-Dec. 4.	BLANCHE, Belle: Forsythe, Atlanta, 29-Dec. 4.	BOND and Casson: Alhambra, N.Y.C.	BUSHWICK, Bushwick, Bklyn, 22-27; Keith's, Wash., 29-Dec. 4.
ARNALT Brothers: Colonial, Balt., 29-Dec. 4.	BOOTH and Leander: Royal, N.Y.C.	BOWERS, Fred V., Co.: Keith's, Boston; Shea's, To- ronto, 22-27; Orph., Mont- real, 29-Dec. 4.	CLAUDE and Scarlet: Orph., Portland, Ore.
AVON Comedy Four: Palace, N.Y.C.; Prospect, Bklyn, 22- 27.	BOYLE and Patsy: Orph., Knoxville, 18-17; Orph., Chat- tanooga, 18-20; Orph., Nash- ville, 22-24; Lyric, Birmingham, 25-27; Victoria, Charle- ton, 29-Dec. 4.	CLIFFORD, Genevieve, Co.: Orph., Frisco, 14-27.	CLIFFORD, Kathleen: Royal, N.Y.C., 22-27.
AVON Comedy Four: Palace, N.Y.C.; Prospect, Bklyn, 22- 27.	CLIFTON, Novelty: Orph., Oakland.	CLINTON Seal: Alhambra, N.Y.C.; Bushwick, Bklyn, 22-27; Pros- pect, Bklyn, 29-Dec. 4.	CLINTON Seal: Alhambra, N.Y.C.; Bushwick, Bklyn, 22-27; Pros- pect, Bklyn, 29-Dec. 4.
BALL and West: Orph., Min- neapolis; Orph., St. Paul, 21- 27.	BRACKS, Seven: Maryland, Balt., 29-Dec. 4.	CO-EDS, Dainty: Victoria, Charleston.	CLINTON Seal: Alhambra, N.Y.C.; Bushwick, Bklyn, 22-27; Pros- pect, Bklyn, 29-Dec. 4.
BALL, Ernest R.: Colonial, N.Y.C.; Bushwick, Bklyn, 29-Dec. 4.	BRADLEY and Norris: Keith's, Louisville; Orph., Nashville, 22-24; Orph., Birmingham, 25- 27; Forsythe, Atlanta, 29-Dec. 4.	COLLINS, Novelty: Orph., Oakland.	CLIFFORD, Kathleen: Royal, N.Y.C., 22-27.
BALL, Ray Ellinore: Shea's, To- ronto; Temple, Detroit, 22- 27; Temple, Rochester, 29-Dec. 4.	BALLET: Divertissement: Orph., Seattle; Orph., Port- land, 21-27.	CLOWN Seal: Alhambra, N.Y.C.; Bushwick, Bklyn, 22-27; Pros- pect, Bklyn, 29-Dec. 4.	CLIFFORD, Kathleen: Royal, N.Y.C., 22-27.
BALL and West: Orph., Min- neapolis; Orph., St. Paul, 21- 27.	BALLET: Divertissement: Orph., Seattle; Orph., Port- land, 21-27.	CLINTON Seal: Alhambra, N.Y.C.; Bushwick, Bklyn, 22-27; Pros- pect, Bklyn, 29-Dec. 4.	CLIFFORD, Kathleen: Royal, N.Y.C., 22-27.
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BALL and West: Orph., Min- neapolis; Orph., St. Paul, 21- 27.</td			

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## "THE COWARD"

By ETHEL CLIFTON and BRENDA FOWLER

Has been routed over the B. F. Keith Circuit

At B. F. KEITH'S ORPHEUM THEATRE THIS WEEK

Direction Evelyn Blanchard

Maryland, Balt., 22-27; Roy. al., N.Y.C., 20-Dec. 4.  
DE MAR, Grace: Orph., Nashville, 15-17; Orph., Birmingham, 18-20.  
DENNY and Doyle: Prospect, B'klyn.  
DE SERRIS, Henrietta, Co.: Temple, Rochester: Keith's, Toledo, 22-27; Keith's, Columbus, 29-Dec. 4.  
DEVINE and Williams: Orph., Salt Lake City: Orph., Denver, 21-27; Orph., Portland, Ore., 28-Dec. 4.  
DE VOY, Emmett, Co.: Orph., New Orleans.  
DE WITT, Burns and Torrence: Keith's, Dayton.  
DINEHART, Allan, Co.: Columbia, St. Louis: Orph., Memphis, 21-27.  
DOCKSTADER, Lew: Colonial, N.Y.C.  
DOLAN and Lenhar: Maj., Chgo.  
DOL L L, Alice Lyndon, Co.: Orph., Denver: Orph., Lincoln, 22-27; Orph., Colorado Springs, 25-27; Orph., Kansas City, 28-Dec. 4.  
DOLLY and Mack: Keith's, Indianapolis, 22-27.  
DONAHUE and Stuart: Keith's, Prov., 22-27; Alhambra, N.Y.C., 29-Dec. 4.  
DONALD-AYER, Mine.: Orph., Frisco, 21-27.  
DONOVAN and Lee: Maj., Milwaukee, 21-27.  
DOOLEY and Ruge: Palace, Chgo.; Columbia, St. Louis, 21-27.  
DOOLEY and Sales: Keith's, Columbus, 22-27; Keith's, Dayton, 29-Dec. 4.  
DOOLEY, Jed and Ethel: Orph., Kansas City, Orph., Omaha, 21-27.  
DUDLEY Trio: Orph., Ogden, Orph., Salt Lake City, 21-27.  
DU FOR Brothers: Orph., Memphis, 21-27.  
DUMAS and Floyd: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.  
DUNBAR'S Bell Ringers: Orph., Minneapolis, 21-27.  
DUNEDIN, Queenie: Orph., Kansas City: Orph., Omaha, 21-27.  
DUNLAP, Merrill: Royal, N.Y.C., 29-Dec. 4.  
DUTTON, Thos.: Maj., Chgo., Columbia, St. Louis, 21-27.  
EARL and Curtis: Keith's, Youngstown; Keith's, Indianapolis, 22-27; Keith's, Louisville, 29-Dec. 4.  
EARLE and Girls: Forsythe, Atlanta; Victoria, Charleston, 29-Dec. 4.  
EAST, George, Co.: Keith's, Indianapolis; Grand, Pittsburgh, 22-27; Keith's, Cinci., 29-Dec. 4.  
EDWARDS'S, Gus, Song Rec., Palace, Chgo.: Maj., Milwaukee, 21-27.  
EGAN, Thomas, Orph., Minneapolis: Orph., Winnipeg, 21-27.  
EL RAY Sisters: Keith's, Dayton; Columbia, Grand Rapids, 22-27.  
ELLISON, Glen: Orph., Oak-land, 21-27.  
EMERSON'S, Son: Baldwin: Keith's, Fort Wayne: Keith's, Dayton, 22-27; Hipp., Cleve-land, 29-Dec. 4.  
EMERSONS, Three: Hipp., Cleveland, 29-Dec. 4.  
EMILION, Helene: Orph., B'klyn.  
EFREVOR'S Sensation: Temple, Rochester: Royal, N.Y.C., 22-27.  
ERNIE and Ernie: Orph., Chattanooga, 22-24; Orph., Knox-ville, 25-27; Victoria, Charles-ton, 29-Dec. 4.  
EVANS, Charles, Co.: Orph., St. Paul, 21-27.  
EVEREST'S Monkeys: Bush-wick, B'klyn: Colonial, N.Y.C., 22-27; Orph., B'klyn, 29-Dec. 4.  
FABRIZIO: Keith's, Wash., 29-Dec. 4.  
FIRWEATHER, Una: Orph., Lincoln, 15-17; Orph., Colorado Springs, 18-20; Palace, Chgo., 21-27.  
FANTARIO, Bushwick, B'klyn: FARBER, Girls: Keith's, Columbus; Keith's, Youngstown, 22-27; Palace, Fort Wayne, 29-Dec. 4.

FARRELL and Farrell: Royal, N.Y.C.

FASHION Show: Keith's, Phila.; Keith's, Wash., 22-27; Maryland, Balt., 29-Dec. 4.

FASHION Show (Western Co.): Maj., San Antonio: Orph., Memphis, 22-27; Orph., New Orleans, 28-Dec. 4.

FAYE, Elsie, Co.: Orph., Oak-land: Orph., Oden, U.S., 21-27.

FELIX and Barry Girls: Maj., Chgo.; Maj., Milwaukee, 21-27.

FELIX Duo: Prospect, B'klyn.

FERN, Harry, Co.: Orph., Dubuque: Orph., Winnipeg, 21-27.

FERRY, Keith's, Dayton, 22-27.

FISHER, Grace, Co.: Shea's, Buffalo; Shea's, Toronto, 22-27.

FISHER, Mr. and Mrs. Per-kine: Pantages, San Diego: Pantages, Salt Lake City, 22-27.

FITZGIBRON, Bert: Grand, Pittsburgh: Keith's, Dayton, 22-27; Palace, Fort Wayne, 29-Dec. 4.

FLAVILLA, Orph., Seattle, 21-27.

FLEMINGS, The: Orph., Fresno: Orph., Los Angeles, 22-27.

FORD and Ramsey: Orph., Nashville, 22-24; Orph., Knoxville, 29-Dec. 1; Orph., Chatanooga, 2-4.

FORT, Bertie: Palace, Fort Wayne, 22-27; Keith's, Youngstown, 29-Dec. 4.

FREIGHT FIRE: Prospect, B'klyn, 22-27.

FOX and Dolly: Alhambra, N.Y.C.

FOY and Roberts: Hipp., Cleve-land.

FOY, Eddie, and Family: Orph., Frisco, 22-27.

FRANCIS, Mac, Co.: Orph., Minneapolis, 22-27.

FRANCOIS, Marcel, and Part-ner: Orph., Sacramento, 21-27.

GALLAGHER and Martin: Keith's, Prov., Colonial, Erie, 22-27; Shea's, Toronto, 29-Dec. 4.

GALLETTI'S Monkeys: Orph., Los Angeles: Orph., Ogden, U.S., 21-27.

GARDINER Trio: Orph., Sacra-mento, 15-17; Orph., Fresno, 18-20; Orph., Los Angeles, 21-27.

GARONETTI Brothers: Orph., Sacramento, 15-17; Orph., Fresno, 18-20; Orph., Ogden, U.S., 21-27.

GAUDSMITHS: Orph., St. Paul: Maj., Milwaukee, 21-27.

GATHIER and Devi: Orph., Waco.

GAUTIER'S Toy Shop: Keith's, Columbus; Keith's, Indianapolis, 22-27; Keith's, Louis-ville, 29-Dec. 4.

GERE and D'Laney: Keith's, Boston.

GERRARD and Clark: Orph., Oakland: Orph., Sacramento, 22-24; Orph., Fresno, 25-27.

GILBERT and Sullivan Review: Orph., Memphis, 21-27.

GILFOYL, Harry: Keith's, Prov., Keith's, Boston, 22-27; Colonial, N.Y.C., 29-Dec. 4.

GIRARD, Harry, Co.: Domini-on, Ottawa, Can.

GIRL in the Moon: Orph., Nash-ville, 22-27; Orph., Chatanooga, 29-Dec. 4.

GLADIATORS: Bush-wick, B'klyn.

GLASER, Lulu: Keith's, Toledo: Keith's, Columbus, 22-27.

GLIDERS, The: Orph., Salt Lake City: Orph., Denver, 21-27.

GLOSE, Augusta: Keith's, Youngstown, 22-27; Bush-wick, B'klyn, 29-Dec. 4.

GOLDSMITH and Hoppe: Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.

HOPKINS and Franel: Bush-wick, B'klyn: Colonial, N.Y.C., 22-27.

HOPKINS, Gertrude: In "Sun-mur," Keith's, Cinci., 22-27.

HOLLAND Romance: A. Winkler, Phila., 21-27.

HOLMAN, Harry, Co.: Keith's, Cinci.; Keith's, Indianapolis, 22-27; Keith's, Louisville, 29-Dec. 4.

HONEY Boy's Minstrels: Orph., B'klyn.

HOPPER and Cook: Orph., Ogden: Orph., Salt Lake City, 21-27.

HOPKINS, Ethel: Keith's, Louisville, Keith's, Cinci., 22-27; Keith's, Youngstown, 29-Dec. 4.

HOPKINS, George, Co.: Sheas, Wash., 22-27.

HOWARD, Charles, Co.: Orph., Kansas City, Orph., Omaha, 21-27.

HOWARD Great: Palace, Fort Wayne, 29-Dec. 4.

HOWARD Ponies: Keith's, Youngstown, 22-27.

HOWELL, George, Co.: Sheas, Toronto; Temple, Detroit, 22-27; Temple, Rochester, 29-Dec. 4.

HUNTING and Franel: Bush-wick, B'klyn: Colonial, N.Y.C., 22-27.

KELLY, Harry: Keith's, Wash., 29-Dec. 4.

KELLY, John: Keith's, Wash., 29-Dec.

# SOPHIE TUCKER

FEATURING

**"It's All Your Fault"**

*Best Coon Song in Years*

MARYLAND MUSIC CO.

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HOUSE OF HITS

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The Little American Coloratura Soprano  
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**JOHN CUTTY** One of the Famous  
Six Musical Cuttys

Direction Harry Weber

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In "A REGULAR ARMY MAN"

By Channing Pollock, Renaldo Wolf and Clifton Crawford

Direction FRANK EVANS

**HARRY BERESFORD**  
NOW IN VAUDEVILLE

**GEORGE F. HARRIS**

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**A MILE A MINUTE**

Management HOWARD THURSTON Address care DRAMATIC MIRROR.

**STELLA ARCHER**

with Claude Gillingwater

in "THE DECISION OF GOVERNOR LOCKE"

**SIX AMERICAN DANCERS**  
THE ORIGINAL SEXTETTE of STYLISH STEPPERS

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Direction CHAS. LOVENBERG

**NEIL PRATT**  
IN VAUDEVILLE  
Care Max Hart

**BLANCHE RING**  
STARRING

Under the direction of OLIVER MOROSCO

**ROBERT  
DECAMP  
ELAND**

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THE MIRROR.

**GEORGE  
BLOOMQUEST**  
Fitting Vaudeville Stars with  
**SKETCHES**  
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IF YOU WANT THE RIGHT KIND  
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BA, Betta, 22-27  
ALDER, Basie, 22-27, 1  
Dec. 4.  
ADLER, Basie, 22-27, 1  
Dec. 4.  
ADONIS and  
burgh, Keith's, Lout.  
AERIAL Buds:  
apolis.

WEVER

SON

All Nat Willis' man  
Also for Al Johnson, Joe  
and Howard, Rooney  
Cantor and Lee, Fred  
4 Broadway, New York.

HUNTING, L. and M.: Keith's, Louisville; Shea's, Buffalo, 22-27; Shea's, Toronto, 29-Dec. 4.  
HUSSARS, Nine White: Temple, Rochester, 22-27.  
HUSSEY and Boyd: Keith's, Louisville; Hippo, Cleveland, 22-27; Keith's, Phila., 29-Dec. 4.  
IDEAL: Orph., Nashville, 22-24; Orph., Chattanooga, 29-Dec. 4.  
IMHOFF, Conn and Coreene: Keith's, Fort Wayne; Keith's, Toledo, 22-27; Keith's, Columbus, 29-Dec. 4.  
INTERNATIONAL Girls: Palace, N.Y.C.  
IOLEEN Sisters: Orph., Montreal, 29-Dec. 4.  
ISHIWAKA Japs: Maj., Milwaukee.  
JACK and Foris: Victoria, Charleston.  
JACKSON, Leo and Mae: Orph., St. Paul; Orph., Winona, 21-27.  
JAMESLIES, Four: Victoria, Charleston, 15-17; Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.  
JARDON, Dorothy: Keith's, Phila., 22-27.  
JOHNSTONS, Musical: Orph., Lincoln, 15-17; Orph., Colorado Springs, 18-20.  
JONES and Sylvester: Temple, Rochester.  
KAJIYAMA: Orph., Kansas City, 21-27.  
KARTELLI: Keith's, Phila., Dec. 4; Maryland, Balt., 29-Dec. 4.  
KEAN, Richard: Maj., Milwaukee.  
KEANE, J. Warren, Co.: Grand, Pittsburgh.  
KEATON'S, Three: Palace, Chgo., 21-27.  
KEIT and De Mont: Dominion, Ottawa, Can.; Shea's, Buffalo, 22-27; Shea's, Toronto, 29-Dec. 4.  
KELLY, Walter, Co.: Orph., Los Angeles; Orph., Ordan, U.S. 21-27.  
KELLY, Mr. and Mrs.: Orph., Ordan, Orph., Salt Lake City, 21-27.  
KENNY, Nobody and Platt: Keith's, Dayton.  
KEOGH and Francis: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.  
KERN'S, Two: Foraythe, Atlanta; Orph., Knoxville, 22-24; Orph., Chattanooga, 25-27.  
KERR and Weston: Maj., Chgo., 21-27.  
KIRKVILLE Family: Orph., B'klyn, 22-27; Keith's, Boston, 29-Dec. 4.  
KING, Marie, Co.: Orph., Oakland, 21-27.  
KINGSBURY, Lillian, Co.: Orph., B'klyn; Keith's, Wash., 22-27.  
KIRK and Fogarty: Orph., Sacramento, 15-17; Orph., Los Angeles, 21-27.  
KIRKSMITH Sisters: Orph., Montreal; Dominion, Ottawa, 21-27.  
KOKIN, Mignonette: Orph., Los Angeles; Orph., Ogden, U.S. 21-27.  
KOLB and Harland: Temple, Rochester; Keith's, Dayton, 22-27.  
KRAMER and Morton: Orph., Montreal; Dominion, Ottawa, 22-27; Keith's, Prov., 29-Dec. 4.  
LACKAYE, Wilton, Co.: Columbia, St. Louis.  
LAI Mon Kim: Maj., Chgo.; Maj., Milwaukee, 21-27.  
LANG and Coulter: Victoria, Charleston, 15-17; Lyric, Birmingham, 22-24; Orph., Nashville, 25-27.  
LA RUE, Grace: Colonial, N.Y.C.; Orph., B'klyn, 22-27.  
LA VARS, Dancing: Royal, N.Y.C., 22-27.  
LA VINE, Edward: Orph., Seattle; Orph., Portland, 21-27.  
LAWRENCE and Lawrence: Orph., Nashville, 15-17; Orph., Birmingham, 18-20.  
LEACH, Wallen, Trio: Garrick, Birmingham, Del.; Keith's, Frogtown, Dec. 4.  
LE HOEN and DuPreuse: Columbia, Grand Rapids; Palace, Fort Wayne, 22-27.  
LEIGHTONS, Three: Orph., Oakland, 21-27.  
LEON Sisters Co.: Orph., Seattle, 21-27.  
LEONARD, Eddie, Co.: Alhambra, N.Y.C.; Maryland, Balt., 22-27; Keith's, Youngstown, 29-Dec. 4.  
LESSER, Amy: Orph., Roanoke, 22-27; Colonial, Norfolk, 22-24; Lyric, Richmond, 25-27.  
LEWIS and McCarthy: Orph., Oakland; Orph., Sacramento, 22-24; Orph., Fresno, 25-27.  
LEWIS, Henry: Orph., Memphis, New Orleans, 21-27.  
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LITTLE Stranger: Keith's, Cinti., 29-Dec. 4.  
LLOYD and Britt: Temple, Detroit, 22-27; Keith's, Boston, 29-Dec. 4.  
LOHSE and Sterling: Orph., Omaha; Orph., Kansas City, 21-27.  
LONDONS, Four: Grand, Pittsburgh, 29-Dec. 4.  
LOUGHLIN'S Dogs: Keith's, Wash.  
LOVELL and Lovell: Orph., Lynchburg, 22-24; Colonial, Norfolk, 29-Dec. 1; Lyric, Richmond, 24-25.  
LOWE, Isabella, Co.: Dominion, Ottawa, Can., 29-Dec. 4.  
LOYAL S. Alfred, Dogs: Alhambra, N.Y.C.  
LUBOWSKA: Keith's, Phila., 29-Dec. 4.  
LUNETTE Sisters: Keith's, Jefferson, Conn.; Keith's, Columbus, 22-27; Keith's, Indianapolis, 29-Dec. 4.  
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MATTIEWS, Shayne, Co.: Keith's, Indianapolis, 22-27.  
MAYOR, Flying: Maryland, Balt., 22-27.  
MCINTYRE and Simpson: Alhambra, N.Y.C., 22-27; Maryland, Balt., 29-Dec. 4.  
MCORICK and Irving: Bushwick, B'klyn.  
MCORMACK and Wallace: Hipp., Cleveland; London, Can., 22-27.  
MCULLOUGH, Earl: Orph., B'klyn.  
MCINTYRE, Frank, Co.: Orph., B'klyn; Bushwick, B'klyn, 29-Dec. 4.  
MCRAE and Cleary: Keith's, Indianapolis, Keith's, Cinti., 22-27.  
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LOYAL S. Alfred, Dogs: Alhambra, N.Y.C.  
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MANN, Sam, Co.: Temple, Rochester, 22-27.  
MARIE Dainty: Orph., Frisco, 14-27.  
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LIMBURINE Romance: Keith's, Toledo, 29-Dec. 4.  
LITTLE Stranger: Keith's, Cinti., 29-Dec. 4.  
LLOYD and Britt: Temple, Detroit, 22-27

## Opened at Keith's, Boston, Nov. 8th

Returned from London, Eng., Nov 1st, after six consecutive months at London Hippodrome, in Albert DeCourville's Successful Revue "Push and Go."

# JOHN and WINNIE HENNINGS

## "THE KILL KARE KOUPLE"

BUSHWICK, NOV. 15

ROYAL, NOV. 22

Rep. Jas. E. Plunkett

B'klyn, 22-27; Royal, N.Y.C., 29-Dec. 4.  
RAYNO'S, Al. Dogs: Dominion, Ottawa; Keith's, Wash., 22-27.  
REMINGTON, Mayme: Bushwick, B'klyn.  
RED HEADS: Royal, N.Y.C.  
REDFORD, Fred and Winchester: Prospect, B'klyn.  
REED Brothers: Shea's, Toronto; Keith's, Youngstown, 22-27.  
REYNOLDS and Donegan: Orph., St. Paul, 21-27.  
RICE, Andy: Hipp., Cleveland, Keith's, Columbus, 22-27; Keith's, Cinci., 29-Dec. 4.  
RICHARDS and Kyle: Orph., Montreal; Dominion, Ottawa, 22-27.  
RIGOLETTO Brothers: Orph., Orleans, 22-27.  
RING, BLANCHE: Orph., Lincoln, 22-24; Orph., Colorado Springs, 25-27.  
RIVES, Shiril and Harrison: Maj., Chgo.; Columbia, St. Louis, 21-27.  
ROBERTA and Verera: Keith's, Prov.  
ROBERTS, Fred: Victoria, Charleston, S. C., 22-24.  
Orph., Lynchburg, 29-Dec. 1.  
Orph., Bluefield, 2-4.  
ROBERTS, Florence: Keith's, Wash., 29-Dec. 4.  
ROBERTS, Little Lord: Dominion, Ottawa; Columbia, Grand Rapids, 22-27.  
ROBSON, May: Colonial, N.Y.C., 22-27.  
ROCHEZ'S Monkey Circus: Orph., Denver; Orph., Lincoln, 22-24; Orph., Colorado Springs, 25-27.  
RODNEY and Bent: Orph., Los Angeles; Orph., Ogden, U.S., 21-27.  
ROSE, Julian: Shea's, Toronto; Orph., Montreal, 22-27.  
ROSHANARA: Orph., Winnie, B'klyn.  
ROSINE, Carl, Co.: Maryland, B'klyn., 22-27.  
ROSS, Eddie: Keith's, Indianapolis, 29-Dec. 4.  
ROVER, Al., and Sisters: Royal, N.Y.C.; Keith's, Prov., 29-Dec. 4.  
ROYE, Ruth: Maryland, Balto., Royal, N.Y.C., 29-Dec. 4.  
RUDOLPH, Henry: Keith's, Wash.; Orph., B'klyn., 22-27; Alhambra, N.Y.C., 29-Dec. 4.  
RUSSELL and Calhoun: Bushwick, B'klyn.  
RUSSELL, Lillian: Maj., Chgo., 21-27.  
RYAN and Lee: Orph., Minneapolis; Orph., Winnipeg, 21-27.  
RYAN and Tierney: Forsythe, Atlanta, 22-27; Orph., Birmingham, 29-Dec. 1; Orph., Nashville, 2-4.  
SALES, Chick: Orph., Omaha, 22-27.  
SALON Singers: Orph., Omaha, 22-27.  
SAM Long Tack: Orph., Ordean: Orph., Salt Lake City, 22-27.  
SAMUELS, Ray: Orph., Montreal, 22-27.  
SANSONE and Deillah: Grand Rapids; Keith's, Toledo, 22-27; Keith's, Columbus, 22-27.  
SARACINI'S Band: Lyric, Richmond, 15-17; Colonial, Norfolk, 18-20.  
SAWYER, Joan: Hipp., Cleveland; Orph., B'klyn., 29-Dec. 4.  
SCHEFF, Fritzi: Keith's, Boston, 29-Dec. 4.  
SCHIÖVONI Troupe: Orph., Portland, Ore.  
SCHMETTANS: Temple, Detroit, Temple, Rochester, 22-27; Keith's, Dayton, 29-Dec. 4.  
SHIREON and Percival: Orph., Richmond, 15-17.  
SOOTCH Lads and Lassies: Hipp., Cleveland; Keith's, Cinci., 22-27; Keith's, Indianapolis, 29-Dec. 4.  
SOOTT and Keane: Keith's, Prov.; Orph., B'klyn., 22-27.  
SEN Mel Lady: Maryland, B'klyn., 22-27.  
SHANNON and Anna: Colonial, Norfolk, 29-Dec. 1; Lyric, Richmond, 2-4.  
SHARP and Turek: Keith's, Phila., 22-27.  
SHARROCKS: The: Keith's, Boston, 29-Dec. 4.

ETHEL BREND  
**CLIFTON and FOWLER**  
Offering "THE SAINT AND THE SINNER"

GERTRUDE VANDERBILT  
AND  
**GEORGE MOORE**  
IN NEW SONGS AND DANCES

EVELYN BLANCHARD  
PRESENTS  
**MARIE NORDSTROM**

HARRY WEBER offers  
**HARRY GIRARD & CO.**  
in "THE LUCK OF A TOTEM"  
with AGNES CAIN-BROWN

**CHARLES OLcott**

Direction Janie Jacobs

William Daphne  
**BURR and HOPE**  
in an Artistic, Modern Love Episode  
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By EDGAR ALLAN WOOLF

**A M E T A**

PARISIENNE MIRROR CLASSIC DANCER

**EVELYN NESBIT** —AND—  
**JACK CLIFFORD**

Direction H. B. MARINELLI



## *Opened at Keith's, Boston, Nov. 8th*

Returned from London, Eng., Nov 1st, after six consecutive months at London Hippodrome, in Albert DeCourville's Successful Revue "Push and Go."

# JOHN and WINNIE HENNINGS

## "THE KILL KARE KUPLE"

BUSHWICK, NOV. 15

ROYAL, NOV. 22

Rep. Jas. E. Plunkett

B'klyn. 22-27: Royal, N.Y.C., 29-Dec. 4.  
RAYNO'S, Al Dogs: Dominion, Ottawa; Keith's, Wash., 22-27.  
REMINGTON, Mayme: Bushwick, B'klyn.  
REIN HEADS: Royal, N.Y.C.  
HEDFORD and Winchester: Prospect, B'klyn.  
REED Brothers: Shea's, Toronto; Keith's, Youngstown, 22-27.  
REYNOLDS and Donegan: Orph., St. Paul, 21-27.  
RICE, Andy: Hizon, Cleveland; Keith's, Columbus, 22-27; Keith's, Cinci., 29-Dec. 4.  
RICHARDS and Kyle: Orph., Montreal; Dominion, Ottawa, 22-27.  
RIGOLETTO Brothers: Orph., Orleans, 22-27.  
RING, BLANCHE: Orph., Lincoln, 22-27; Orph., Colorado Springs, 25-27.  
RIVERS, Shirli and Harrison: Maj., Chgo.; Columbia, St. Louis, 21-27.  
ROBERTA and Verera: Keith's, Prov.  
ROBERTS, Fred: Victoria, Charleston, S. C., 22-24; Orph., Lynchburg, 29-Dec. 1.  
ROBERTS, Florence: Keith's, Wash., 29-Dec. 4.  
ROBERTS, Little Lord: Dominion, Ottawa; Columbia, Grand Rapids, 22-27.  
ROBISON, May: Colonial, N.Y.C., 22-27.  
ROBSON, Monkey Circus: Orph., Denver; Orph., Lincoln, 22-24; Orph., Colorado Springs, 25-27.  
ROGERS, Max: Colonial, N.Y.C., 22-27.  
ROONEY and Bent: Orph., Los Angeles; Orph., Ogden, U.S., 21-27.  
ROSE, Julian: Shea's, Toronto; Orph., Montreal, 22-27.  
ROSHANARA: Orph., Winnip.  
ROSINE, Carl, Co.: Maryland, Balt., 22-27.  
ROSS, Eddie: Keith's, Indianapolis, 29-Dec. 4.  
ROYER, Al, and Sisters: Royal, N.Y.C.: Keith's, Prov., 29-Dec. 4.  
ROYE, Ruth: Maryland, Balt., Royal, N.Y.C., 29-Dec. 4.  
RUDOLPH, Henry: Keith's, Wash.; Orph., B'klyn., 22-27; Alhambra, N.Y.C., 29-Dec. 4.  
RUSSELL and Calhoun: Bushwick, B'klyn.  
RUSSELL, Lillian: Maj., Chgo., 21-27.  
RYAN and Lee: Orph., Minneapolis; Orph., Winnipeg, 21-27.  
RYAN and Tierney: Forsythe, Atlanta, 22-27; Orph., Birmingham, 29-Dec. 1; Orph., Nashville, 2-4.  
SALES, Chick: Orph., Omaha.  
SALON Singers: Orph., Omaha.  
SAM Long Tack: Orph., Ordern: Orph., Salt Lake City, 22-27.  
SAMUELS, Ray: Orph., Montreal.  
SANSONE and Delilah: Grand Rapids; Keith's, Toledo, 22-27; Keith's, Columbus, 29-Dec. 4.  
SACACINI'S Band: Lyric, Cincinnati, 15-17; Colonial, Norfolk, 18-20.  
SAWYER, Joan: Hipp., Cleveland; Orph., B'klyn., 29-Dec. 4.  
SCHEFF, Fritzi: Keith's, Boston, 29-Dec. 4.  
SCIPIOVONI Troupe: Orph., Portland, Ore.  
SCHMETTANS: Temple, Detroit; Temple, Rochester, 22-27; Keith's, Dayton, 29-Dec. 4.  
SCHREIN and Percival: Orph., Monroe, 15-17.  
SCOTCH and Lawless: Hipp., Cleveland; Keith's, Cinci., 22-27; Keith's, Indiana, 29-Dec. 4.  
SCOTT and Keane: Keith's, Prov.; Orph., B'klyn., 22-27; Alhambra, N.Y.C., 29-Dec. 4.  
SEN, Mel, Lady: Maryland, Balt., Grand, Pittsburgh, 29-Dec. 4.  
SHANNON and Anna: Colonial, Norfolk, 29-Dec. 1; Lyric, Richmond, 2-4.  
SHARP and Turke: Keith's, Phila., 22-27.  
SHARROCKS, The: Keith's, Boston, 29-Dec. 4.

ETHEL  
**CLIFTON and FOWLER**  
Offering "THE SAINT AND THE SINNER"

GERTRUDE VANDERBILT  
AND  
**GEORGE MOORE**  
IN NEW SONGS AND DANCES

EVELYN BLANCHARD  
PRESENTS  
**MARIE NORDSTROM**

HARRY WEBER offers  
**HARRY GIRARD & CO.**  
in "THE LUCK OF A TOTEM"  
with AGNES CAIN-BROWN

**CHARLES OLcott**

Direction Janie Jacobs

William Daphne  
**BURR and HOPE**  
In an Artistic Modern Love Episode  
"A LADY, A LOVER AND A LAMP"  
Direction Janie Jacobs

**IRENE and BOBBY SMITH**  
Presenting Songs Worth While  
Direction EDWARD S. KELLAR

**DOROTHY RICHMOND & CO.**

Presenting "A MIDNIGHT MARRIAGE"  
By EDGAR ALLAN WOOLF

**AME TA**  
PARISIENNE MIRROR CLASSIC DANCER  
**EVELYN NESBIT**  
—AND—  
**JACK CLIFFORD**  
Direction H. B. MARINELLI

# MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

## COMMENT AND SUGGESTION

### LOOKING FOR "BIG MONEY?"

A GROUP of film men was discussing the eternal question—"money." Two directors whose weekly salaries hover about the four hundred mark and a publicity man were in the party.

"Well, it must be great to be a director these days," ventured the Innocent Bystander. "Good producers are almost as scarce as hen's teeth and the few that are available are being sought by any number of companies."

"Yes," chimed in the Publicity Person. "You directors are certainly the lucky fellows. Wish I could find some of that 'big money' in the picture game instead of piking along on a respectable salary."

Then there was an explosion. Both directors tried to speak at once. We'll combine the remarks and give them to you in one shell.

"You want the 'big money'?" they chorused. "Why, the biggest prizes in the game are lying around waiting for you writers and you can't see them. Why do you suppose our company has allowed us to waste the last week or so, with our salaries still running on? Is it just because they are anxious to lose money? No, it's simply because we can't find anything to produce—there aren't enough big stories, plots that they are willing to spend from ten to twenty thousand dollars on."

"That's all right. Don't turn up your nose. Don't say you wrote a few photo-plays three years or so ago and after getting a few fifteen-dollar checks decided that the game was not worth the candle. The fifteen and twenty-five dollar days are past. Turn out real stuff now and you'll get a real price. Look into the subject a bit and learn how many feature authors there are who also receive a royalty payment. There's hardly a limit to the returns that can be secured by a man who has the goods to deliver."

"The trouble with most of you old-timers who do make a trial at the game now is that you won't give it the best that is in you, but you sit down and turn out the same kind of trash that you were once paid fifteen dollars a reel for. The 'big money' that we are telling you about is there, but it is only the original idea that will get it. The new situation, the punch that is not hackneyed, that is what the feature producers need. If you have something with the spark of novelty you don't even have to bother to write out a detailed scenario. There are plenty of feature companies that will purchase from synopsis, turning that over to a technical man to put in shape for production. But, take a tip from us, if you expect to follow up the field for all it is worth, make it a point of pride to do every step of the work yourself."

THE renewal of the discussion over the "synopsis versus the completed scenario" brought the conversation around to new channels. "The ideal scenario writer," said one of the directors, "must be as thoroughly versed in screen technique as the director who is to stage the picture. The writers of the future will be recruited from the producing field. It is my opinion that every company should place one director in complete charge of the script department to see that all stories are in final shape before a step is taken on their production. They would be surprised to find that the director would save more than his salary in the time of the other producers."

### STUDIO GOSSIP

FRIITZI BRUNETTE, the Selig star, is the happy possessor of an automobile presented to her by her husband, "Bob" Daly.

EDWIN CAREWE has a new assistant—but one who is not new to him. Harry L. Franklin is now the Metro director's right hand man, and the two have worked together for fifteen years with the exception of the last two years when Mr. Carewe has been in motion pictures. They tramped, as actors, all over the country together.

WILLIAM N. SELIG will be seen in action in one of his own pictures soon. The head of the Selig company was caught by the camera man in the grandstand at a circus scene.

MARSHAL NEILAN, well known both as a director and a star, will return to the Selig forces within a few weeks. He will direct at the Los Angeles studios.

MARGUERITE CLAYTON.  
Emmy's Pretty Star.



## THE COAST IN REVIEW

[Frank Woods, the well-beloved "Spec," now with David Griffith, has been kind enough to prepare the following résumé of picture conditions on the Pacific Coast for THE MIRROR. For purposes of record we believe it well worth saving by all interested in the picture industry.]

THERE are approximately twenty producing studios in Los Angeles and nearby vicinity, employing all the way from one to twenty directors with their companies of stock players. Probably one-half of these directors are making what are termed "regular programme releases." The other half are engaged in making multiple reel "features."

One way of estimating the amount of money brought to Los Angeles and distributed here in the way of salaries and other expenses in the production of pictures, is to take the average amount of money spent by each director per week.

The average one and two-reel pictures will cost around \$1,000 per week for each director. Feature pictures will run from \$2,000 per week up. Upon this basis you will find that sixty directors on regular releases would expend \$60,000 a week, and sixty directors on features would expend \$120,000 a week—making a total of \$180,000 per week. Multiply this by fifty-two and you have \$9,360,000.

To this must be added the extra expense for feature stars, running all the way from \$500 to \$2,000 or \$3,000 per week. Suppose we call the average \$1,000 for each star, sixty stars would be \$60,000 per week spent in this way.

We must then estimate the amount of money spent in building studios and other permanent improvements, which are constantly increasing. The cost of Universal City is unknown to me, but it must be considerable. Our own plant is valued around \$100,000—nearly all having been built within the last year and a half.

The total of these expenditures must run well over \$12,000,000 per year; some people have estimated it at a total of \$20,000,000, although I do not think it will reach this sum. The main point, however, is that nearly all of this money is brought to Los Angeles to stay, and comes entirely from the outside.

The money which the city of Los Angeles contributes to the motion picture interests is only nominal in comparison; this city furnishes only about 1 per cent. of the motion picture income of the United States, and of this 1 per cent. only a small percentage finds its way back to the producing company, as a large part of the receipts goes to the exhibitors and to the exchange companies.

Taking the number of people employed—using our own plant as a basis—we may figure about ten regular actors or actresses to each director, and an average of twenty extra people given

occasional employment. For the 120 directors employed in Los Angeles, this makes 1,200 regular and 2,400 extra people, a total of 3,600 actors and actresses who make their living from motion pictures.

We must add to this the other studio, office, camera and factory employees which would double this number at least.

The following is a list of producing studios, with the approximate number of directors employed in each one. There may be some companies omitted from this list, and it should be noted that some of the companies do not operate here in the Summer time, but do operate in the Fall, Winter and Spring; and in this case I have given the number of directors ordinarily employed by them while here:

	Directors
Fine Arts Films	10
New York Motion Picture Company	8
Keystone (Sennett)	8
Vitagraph	8
Kalem	2
Selig	8
Lubin	2
Famous Players	4
Lasky	5
Zodiac	3
Universal	24
Holmes	4
Crown City	2
Balboa	4
Albuquerque	1
L-Ko	4
Quality	2
Feature Ideals	2
Bosworth	2
Biograph	6
Essanay	11



RUTH BLAIR.  
In Fox "Fourth Estate."

## SCREENERS BALL SATURDAY

Social Season in the Motion Picture Trade will be Opened with the Annual Event at the Hotel Astor in New York

Again it is time for the Screen Club ball, and again it will be held at the Hotel Astor, New York, where last year's event of the same kind was such a signal success. It has been said many times since that last year's ball, given by the Screen Club, was about the classiest theatrical ball that was ever given in New York. The cream of the motion-picture trade was on hand, and the affair went off with brilliance and eclat.

This will be the fourth annual ball given by the Screen Club, and the second to be given at the Hotel Astor. The large gold room will be once more the scene of this brilliant assemblage, and already decorations are being attended to by Charles Greene and "Doc" Willat. General arrangements for the affair are under the direction of King Bagot, the Universal film star, who was the first president and founder of the Screen Club. King Bagot is chairman of the ball committee. On his immediate staff are Jacob H. Gerhardt, of THE DRAMATIC MIRROR, as treasurer, and Julius Burnstein in charge of seating arrangements.

Others on the ball committee are Billy Quirk, president of the club; Harry Myers, John Race, Harry Ennis, Robert E. Welsh, Hopp Hadley, Carl A. Willat, George De Carleton, Frank Powell, Robert Edeson, Adam Kessel, Jr. At this writing, the boxes are all taken with the exception of three or four. The list of boxholders, as it stands at present, is as follows: New York Motion Picture Company; Ed. Carewe; Frank Powell; Nicholas Power; James Kirkwood; William Farnum; Tom

### POWELL LEAVES FOX

Equitable Announces Acquisition of Prominent Feature Producer

The Equitable Pictures Corporation last week announced the acquisition of Frank Powell, the prominent feature producer, who has been responsible for many of the most successful Fox productions. Previous to joining Fox, the New Equitable producer was identified with Pathé, for whom he traveled throughout Europe. He is reputed to be one of the highest salaried directors in the game.

Powell is at present in Chicago, where he is staging "The Fourth Estate" for Fox. The deal by which he goes to Equitable was put over in that city through Arthur Siegel and Felix Feist of the producing corporation. Powell's latest feature, "A Woman's Past," with Nance O'Neill in the leading role, is released this week.

### COMING KALEM'S COMEDIES

Kalem officials take particular pride in the fact that the company's comedy productions all contain a real plot, and while burlesque in nature, are devoid of anything bordering on vulgarity. In the coming list are included four comedies that Kalem believes fully illustrate this point. The first is "Oh, Doctor," a burlesque released Tuesday, Nov. 23. Ethel Teare and Bud Duncan are featured in a story which tells of a pair of plumbers, called to repair a leak in a physician's house, who impersonate the medico when a fair patient arrives. The same stars are seen in "Only a Country Girl," announced for release on Nov. 30. "Minnie and the Tiger," to be issued Dec. 7, is the first of the Kalem comedies directed by William Beaudine. It is promised that "Almost a King," released Dec. 14, is one of the most magnificently staged comedies ever produced.

### BERGERE TO ADAPT WOODS PLAYS

Announcement comes from the Pathé offices that, after carefully considering the leading scenario writers of the United States, Ouida Bergere has been selected to adapt and furnish the casts for the forthcoming A. H. Woods productions. The most prominent factors in the selection of Miss Bergere were the remarkably well balanced casts and complete working scripts furnished by her in several of the Pathé productions, among them "At Bay," a Fitzmaurice production which Charles Pathé pronounced one of the best pictures he had ever seen.

### "BATTLE CRY" IN FOUR CITIES

"The Battle Cry of Peace," Vitagraph spectacular feature with preparedness as its keynote, is now being presented in large theaters of four big cities. In New York it is running at the Vitagraph Theater and is now in its tenth week, in Boston at the Majestic Theater, Chicago at the Olympic, and an opening is scheduled for San Francisco.

### LIKE "THE BLACK CROOK"

The officials of the Kalem Company last week viewed the recently completed spectacular production of "The Black Crook" and are enthusiastic over the feature. Director Robert Vignola used hundreds of people in the production, which is being given its finishing touches now under the direction of the expert Kalem board of strategy.

Terriss; William Quirk; Pathé Frères (2); Famous Players; S. G. Poppa; King Bagot; Ben Wilson; Solax; Harry H. Raver; World Film Corporation; Clara Kimball Young; Louis J. Selznick; The Equitable; Metro (2); Peerless; Vitagraph; Marshall Farnum; Ed. Roskam; J. C. Graham; William Fox; Edison Company; Gaumont Company; Thanhouser Company; Harry Myers; Louis Hall; Hugh Hoffman; A. P. Kelley; George Terwilliger; Thomas G. Wiley; Benjamin Goetz; Moving Picture World.

Illuminations will, as usual, be in charge of Will C. Smith, of the Nicholas Power Company. He will be in charge of all spotlights and will arrange for the various colored effects that he has produced at previous Screen Club receptions. William J. McKenna will look after the musical arrangements with the leader of the Hotel Astor orchestra, which will furnish the music. The grand march will be lead by Clara Kimball Young, escorted by the club's new president, Billy Quirk. Both have walked away with prizes lately.

Beginning at 3:00 o'clock Saturday afternoon, on Nov. 20, the Screen Club will be open for ladies and will continue open all day Sunday following. It has always been the custom of the Screeners to flock to the clubhouse, 165 West Forty-seventh Street, after the ball is over, and there begin a second merrymaking, which continues indefinitely.

The ball will be officially in progress at the Hotel Astor at 8:30 on Saturday evening. The admission price will be \$5.00 per couple.

### MISS ULRICH SIGNED UP

Star Signs for Two Years with Oliver Morosco Photoplay Company

Leoneore Ulrich, who has scored as a star on both the screen and stage, was signed last week by Oliver Morosco for a two-year term to appear in his feature productions released on the Paramount programme. The pretty player affixed her signature to the document just before leaving for her home in Milwaukee, Wis., for a short vacation.

Miss Ulrich came into prominence as the lead in "The Bird of Paradise," under the Morosco management for two seasons. She entered screen work with Morosco, being seen to advantage in "Kilmey." Since coming to the East recently, Miss Ulrich has been seen in other feature productions and has made certain her claim to honors in the screen world.

### SHOW KLEINE FEATURES

Two recently completed George Kleine features were shown to exhibitors and the trade press at the Candler Theater Sunday evening. Well filled houses view "The Danger Signal," from the Rupert Hughes story "Canavan," and "Keep Moving," a comedy with Bickel and Watson in the lead, with a supporting cast that includes Clisse Fitzgerald, Snitz Edwards, Crimmins and Gore, Tom Nawn, and Maxfield Moree.

### ETHEL WILL NOT LEAVE LUBIN

The Lubin company hasten to deny that Miss Ethel Clayton is leaving. Not only will she remain with the Lubin Company, but she has begun work on a new five-reel feature V. L. S. E. Lubin release, "Dollars and Cents," from the story by Albert Payson Terhune, in which she will be starred. The play will be produced under the direction of Joseph Kaufman.



VITAGRAPH'S STRONG V-L-S-E FEATURE, "THE TURN OF THE ROAD," STAGED BY TEFFT JOHNSON.

Virginia Pearson, Joseph Kilgour, and Robert Galliard are the Principals.

### SELIG FORCES MOVE

Chicago Studio Closed and Players Go to Pacific Coast Plant

CHICAGO (Special).—It has been decided by the Selig Polyscope Company to make Los Angeles the center for the production of all Selig pictures, and consequently the Selig studio at Chicago has been closed. Director T. N. Heffron, Grace Darmond, and James Bradbury left Chicago last week to join the Selig stock companies at the Selig Zoo, Los Angeles.

Several offers have already been made to the Selig Company by concerns wishing to lease the Chicago studio, but no action has yet been taken along these lines. The Selig laboratories, among the most complete in the country, will continue to be operated as heretofore.

### "LONG GREEN" WOOD AS "JANE"

As its next release on the Paramount programme, the Oliver Morosco Photoplay Company announces a screen adaptation of Charles Frohman's earliest comedy success, "Jane," in which Charlotte Greenwood and Sydney Grant share the stellar honors. The original play by W. H. Lessoque was produced here in the early nineties at the Tremont Theater, Boston, and was then brought to New York where it had a record-breaking run at the Madison Square. Charlotte Greenwood portrays in the film the ludicrous character of "Jane," originally created by Miss Johnstone Donnett. The play was first produced in London at the Comedy Theater, December 18, 1890, with Charles Hawtrey as the original "Shaketon."

### BLACKIE DAW, DETECTIVE

In Pathé's "Detective Blackie," ninth episode of the Wallingford series, the confidence men assume the roles of detectives and try their hand at relieving the town of Spanglerville of some of the contents of its exchequer. On arriving at the only hostelry in town, they register as "Mr. Scotland Yard" and "Mr. S. Holmes." They tell the hotel-keeper that they are on the trail of a mysterious man. The latter aids them in their efforts to hoodwink the town. With the judicious use of the "sneakograph" and "sleuthophone," they give the rubes an exhibition of the latest devices for the detection of crime, and get away with it.

### WORLD FILM IN CANADA

The Canadian rights of all the World Film, Equitable and Paragon features will in the future be handled by the World Features, Ltd., with chief offices at Toronto. Mr. H. B. Wright, secretary and treasurer, as well as general manager of the corporation, is an experienced exhibitor with a thorough knowledge of the Dominion. He successfully conducted a chain of Canadian motion picture houses called Regent Theaters, Ltd. His first release will be, "A Butterfly on the Whee," which Mr. Wright predicts will be enormously popular in Canada.

### KLEINE TO MAKE MORE COMEDIES

Another comedy company has been added to the Kleine list, headed by George Bickel of Bickel and Watson. In certain character roles, such as that of the musician which he originated in "Me, Him and I," Bickel has no equal. Supporting Bickel are Millicent Evans, Eddie Boulden and Susan Westford. Miss Evans has been starred in Universal and Biograph productions. Susan Westford, who is the sister of Lillian Lillian, is another well-known photoplayer.

### COMPLETE KLEINE'S "BONDWOMEN"

"Bondwomen," the George Kleine feature subject that will mark Maude Fealy's debut under that standard, was given its finishing touches at the Bronx studio last week. It is scheduled for release through the Kleine-Edison Feature Service Dec. 15.



J. FRANK GLENDON,  
Metro Star.

### E. M. P. BANS AGENCIES

Installs New System Under Direction of Virtus R. Scott to Handle Extras

Two months have elapsed since the E. M. P. Producing Corporation adopted the stand against the agency evil. It has been marked with success—judging from the congratulatory letters received from the profession and will become a permanent institution. The experience the Equitable had with the agents was far from satisfactory, due principally to the class of people supplied. In many instances they were stage supers who used to fill in at fifty cents a night, others were those who had never had either stage or screen experience, in fact in several instances did not know how to make up correctly, the result was that professional people were not given a show because they refused to pay exorbitant commissions to an agent.

The agent little realized the value or importance of extra people in a big scene and for that reason many costly scenes have been spoiled because the extra did not receive what he was justly entitled to and was very much dissatisfied. For a long time movie schools flourished, advertising extensively in the help wanted columns of the various newspapers, they were quite willing to place any one in pictures, providing they could pay for the privilege of being an extra. This evil rapidly disappeared when the papers discovered the system used and refused to accept any more such ads. However, the schools soon became agencies and have flourished as such ever since.

Virtus R. Scott has been appointed casting director. He brings high purpose and entire concentration of effort to a position for which he has unusual fitness, and may be relied upon to display good judgment in securing the right kind of talent for the purposes desired. He is quite anxious to co-operate with the members of the theatrical profession and will be pleased to receive photographs of all those who wish to submit them, in each and every case they will be acknowledged and those not suitable for screen purposes will be returned.

### KITTY GORDON ON SCREEN

World Films Signs Famous Beauty for Appearance in Feature

Kitty Gordon, one of the most beautiful women on the stage, has been signed by the World Film Corporation to appear in a forthcoming feature production, "As in a Looking-Glass," from the book of F. C. Phillips, will be her initial vehicle. The same story also furnished the basis of the drama which was successfully played by Mrs. Langtry for many years.

No announcement has yet been made as to the director who will have charge of the stagin' of the star's first screen effort.

### ANOTHER EDISON DIRECTOR

Edison has added a new director in the person of Burton George,—actor, scenario writer and director. For his first Edison film he is working on a three-reel feature in which Pat O'Malley and Leonie Flugard, the little girl star, will be featured. Mr. George is known as one of the most energetic directors in the business, the speed with which he turns out footage in no wise affecting the quality of the production.

### TO MULTIPLY D. L. DON

For the past three weeks the Lubin Company has been in receipt of almost a constant stream of letters and telegrams in congratulation on the D. L. Don pictures, and in response to the public demand they anticipate the featuring of Don in a series of multiple-reel comedies in addition to the regular weekly single-reel release.

B. B. Hardcastle has been appointed the new manager in charge of the George Kleine Atlanta office. He left New York last week to take up his new duties, having previously had charge of the Indian territory.

# 12 World-Famous Stars in One Picture!!!



LEO DITRICHSTEIN



LULU GLASER



MAY ROBSON



HENRY KOLKER



CHARLES J. ROSS



MME. FJORDE

## How Molly Made Good

THE GREATEST MONEY-MAKING FEATURE EVER PRODUCED

Presented by  
Kulee  
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Six Reels of  
Throbbing  
Entertaining  
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MARGUERITE GALE

Beautiful  
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1-3-6 Sheets  
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Director  
L. B. McGill



JULIAN ELTINGE



HENRIETTA CROSMAN



MABEL FENTON



ROBERT EDESON



CYRIL SCOTT



JULIA DEAN

Produced by Bill Steiner and the  
Photo-Drama Co.

For Bookings and State-Right  
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COMMUNICATE WITH

**PHOTO-DRAMA CO.**

**220 West 42d St., New York**

### TRIANGLE'S NEW BUDGET

Engage Sir Herbert Beerbohm Tree — Plans Completed for Eastern Keystone Company

Recent happenings in the busy Triangle field include the sailing of Sir Herbert Beerbohm Tree from London for America to act in the Triangle Fine Arts Films; plans for the organization of an eastern Triangle-Keystone company, and the extensive plans of B. S. Moss to show the Triangle service in upper Manhattan.

The engagement of Sir Herbert is most remarkable, as it is not merely a case of a star actor "going into pictures," but of the most distinguished exponent of English speaking drama devoting his exclusive time for a long period to the new art of picture-making. Sir Herbert is under a ten months' contract to act under the supervision of Director David W. Griffith at Los Angeles. The great roles he has made famous in England and America will be presented. Among them are Cardinal Woolsey in "Henry VIII" and probably Bottom in "A Midsummer Night's Dream." Sir Herbert will come to the studio, which probably has the greatest reputation in the world for artistic indoor and outdoor effects. His enormous experience as a producer of spectacle will aid him invaluable. The result should be the filming of the great classics of the English language in a manner worthy of the stage's highest traditions.

Mabel Normand, the famous Keystone girl, who is known to more millions of photoplay fans than any other performer before the screen, is to come East about New Year's Day. Director Sennett of the Keystone company has consented to her Eastern appearances before the camera, largely that she may have the proper locale for Keystone scenarios written for an Eastern setting. Roscoe Arbuckle, "Fatty" of the Triangle-Keystone comedies, will accompany her as director and will also take leading parts.

The great popularity of Triangle films in greater New York is indicated by the recent step of B. S. Moss in putting the plays into four of his uptown theaters, namely, the Regent, the Hamilton, the Eighty-Sixth Street, and the Jefferson. Mr. Moss will split his bills of vaudeville with Triangle plays. The first week at the Regent and the Hamilton he will give "The Lamb" and "A Game Old Knight" the first half, and "My Valet" and "The Iron Strain" the second half of the week.

### SPINGER WITH EQUITABLE

Harry Springer, prominent as a screen star with Fox, Universal and other producers, was signed last week by the Equitable Corporation and will be seen in productions staged by Marshall Farnum.

### PATHE GETS WOODS PLAYS

Picture Producers Score Scoop in Getting Prominent Stage Successes of Recent Years — Fitzmaurice the Producer

An announcement of extraordinary interest in both theatrical and motion picture circles is made by Pathé and A. H. Woods. Arrangements have been perfected whereby Pathé receives the motion picture rights to all the plays that have been and will be produced by Mr. Woods. The list of plays which thus become available for motion picture purposes is a most remarkable one, embracing as it does many of the greatest theatrical successes of recent years.

These plays have been the prize for which many motion picture concerns have been angling for many a day. At the time the papers were signed there were three large immediate cash offers lying upon Mr. Woods' desk. With the acquisition of the plays Pathé becomes the possessor of one of the best stocks of picture material held by any company.

George Fitzmaurice, who because of his great ability, has been entrusted by Pathé with the production of adaptations from famous dramatic successes, will produce many of these A. H. Woods plays. In his casts will be used, so far as possible, the actors who appeared in the original productions, among whom are many of the leading players of the day, such as Florence Reed and Robert Edeson. The pictures will be made in the very best manner, regardless of expense. George Brackett Seitz, the Pathé scenario editor, and Ouida Bergere, both well known playwrights, will make the adaptations. Miss Bergere will also be entrusted with the casting of the productions. The first play to be filmed will be "New York," with Miss Florence Reed. Work on this picture will be started at once by Mr. Fitzmaurice.

General Manager Louis J. Gasnier of Pathé put through the deal with Mr. Woods, assisted by George F. Miller and G. Van Werveke of the Pathé forces. Mr. Woods was represented by Martin Herman, his general manager, and Ralph I. Kohn, his private secretary.

The rise of A. H. Woods from the domain of ten-cent melodramas to a position in the front rank of theatrical producers is one of the most spectacular in the history of the American theater. In a comparatively few years he has established himself among the most successful, the most original and the most daring of managers. Looking over the list of "hits" in the past five years, we find the name of A. H. Woods associated with the majority of the most emphatic

ones. For instance, it was Mr. Woods who gave us that international music success, "Madame Sherry," to be followed later in the operatic field by the melodious "Gypsy Love," which enchanted two continents. It was A. H. Woods who staged the well remembered laughable farce, "The Girl in the Taxi," which was also subsequently played abroad. It remained for the same manager to make a star of Julian Eltinge. When it came time to dedicate the new Eltinge Theater in New York it was A. H. Woods who picked "Within the Law" for the initial attraction. The phenomenal success of this drama of the shop girl is too well known to need added comment. "Potash and Perlmutter" is the latest addition to the list.

Even more recently Mr. Woods has given the public such pronounced successes as "The Song of Songs," "Kick In," "Innocent," "The High Cost of Loving," "The Yellow Ticket," "Common Clay," and "Abe and Mawruss," the last two the most notable successes of the current season.

A Woods' cast has come to have a special significance to American playgoers. Mr. Woods has assembled under his banner such prominent players as John Mason, Jane Cowl, Dorothy Donnelly, Florence Reed, Richard Bennett, Julian Eltinge, Barney Bernard, Madame Cottrell, Irene Fenwick, Cyril Keightley, Thomas A. Wise, Forrest Winant, Pauline Frederick, Lew Fields, Douglas Fairbanks, John Barrymore, Josephine Victor, Jane Grey, Emmett Corrigan, Macy Harlan, Marguerite Sylva, Dustin Farnum, William Farnum, Bernard Granville, Adele Ritchie, Sam Bernard, Louise Dresser and a host of others.

### BRAY WITHDRAWS COURT SUIT

Judge Thomas, in the United States District Court, last week permitted John Bray, the well-known screen cartoonist, to withdraw his suit against Harry Palmer, claiming infringement of the former's patents on the process of making animated cartoons. The defendant's attorneys protested the action of withdrawing the suit, and have given notice that an appeal will be taken to the higher courts. Winsor McCay and J. Stuart Blackton were among the prominent witnesses Mr. Palmer was prepared to put on the stand in his behalf had the case come to trial. The costs of the case were assessed against the plaintiff.



W. H. TOOMEY.  
At the Helm with Mirror Company.

### EDISON PRAISES AMERICAN STUDIO

The entire city of Santa Barbara turned out last week to greet Thomas A. Edison, who stopped off at the historic place to visit the American Film company studios. When the special train of the famous inventor pulled into the depot, a cordon of "Flying A" cowboys surrounded it and extended a regular, old-fashioned Western greeting to the distinguished guest. Then Mr. Edison was escorted to an automobile and again the big-hatted riders surrounded him on the ride to the studios. In another machine were camera men who "caught" the wizard as he smilingly responded to the cheers of the townsfolk. Every department of the big studio group was inspected by Mr. Edison and he voiced his enthusiasm at the work of the various companies.

# STILL BREAKING RECORDS A GREAT PLAY FOR THE BOX OFFICE

## GEORGE BEBAN in "An Alien"

Produced by THOMAS H. INCE

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Philadelphia November 8, 1915.

Mr. Wm. Smith,  
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Philadelphia, Pa.

Dear Sir:

Cannot miss this opportunity to write the phenomenal success of George Beban's photo-drama production "AN ALIEN."

It was exhibited at the Stanley theatre all last week to enthusiastic audiences and I feel sure that anyone exploiting this picture properly will do well with it, as it received from the Philadelphia newspaper critics a remarkably favorable review.

Yours truly,

*Stanley Bassett*

Every exhibitor should give his patrons the opportunity to see this great picture  
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MLLE. VALKYRIEN  
(The Baroness De Witz.)

Mlle. Valkyrien represents a type of classic Norse beauty, exceedingly rare these days. The national beauty prize of Denmark was awarded Mlle. Valkyrien for perfection of feature and figure. She possesses youth, temperament and emotion, which has played no small part in her professional public appearance. She was first noted as a solo danseuse in the Corps de Ballet of the Royal Danish Theater. Then followed an engagement with the noted motion picture manufacturers, the Great Northern Film company, and the Danish Biograph company. With these organizations she appeared as the leading ingenue and comedienne. She is a Baroness, being the wife of the Danish Baron, Hrolf Dewitz, who himself has done notable work in Europe as consulting director of motion picture plays.

Mlle. Valkyrien has already appeared with some of the noted American film manufacturers. Her versatility embraces classic, heroic, and the idealistic types, and her repertoire abroad comprehensively covered a broad range of successful film leads. In the American field she has received the strong endorsement of the New York press. Her ambition leads her to the production only of the biggest feature pictures, and it will probably not be long before plans will be announced of her appearance in a series of big feature productions by one of the best known manufacturers.

Mlle. Valkyrien plays in only the best in her art. She is giving her youth, beauty and versatility as an actress and demands in return a setting which can only be furnished by the big picture producer and the capable director.

### GEORGE SHOWS THE GOODS

Lieut. Commander Frank Taylor Evans and fellow members of the Newport, R. I. Naval Training Station, were the guests of Director Terwilliger last week at a private showing of George's latest feature, "The Nation's Peril," which shows the U. S. Atlantic Fleet in action, the men of the Training School and the War College at Newport. Commander Evans and his colleagues were enthusiastic in their praise of the bearing and portrayal of the young naval lieutenant as played by Earl Metcalfe, who is featured in the film.

### CHILDREN'S MATINEES AT VITAGRAPH

The children's morning matinees on Saturday, Nov. 20, will signalize the one hundred and fiftieth performance of "The Battle Cry of Peace" at the Vitagraph Theater, where it has been playing to capacity business for the past eleven weeks. It is estimated that before it closes its run it will have been seen by every city official and by every army and navy officer in this section of the country whose duties will permit him to attend. Negotiations have been completed whereby it will be given an early showing at a large San Francisco theater.

### NEW FILM COMPANIES

ALBANY, N. Y. (Special).—Articles of incorporation were filed by the following new film companies last week:

Unity Picture Corporation, New York City. Theatrical, vaudeville and motion pictures. Capital, \$10,000. Directors, Robert C. Beadle, Walter M. Waskom, William L. Bainton, 24 East 48th Street, New York City.

North Star Exhibition Company, New York City. Theatrical and motion pictures. Capital, \$1,000. Directors, Amy Broody, Isador J. Greenberg, Herman Aaron, 23 East 11th Street, New York City.

Motion Picture Corporation Films. Capital, \$10,000. Directors, Edward M. James, Milton M. Eisenberg, Agnes Rose May, 97 Hamilton Place, New York City.

GEO. HERRICK.

BILLY QUIRK finished directing his first Harvard comedy last week, entitled "Billy Goes to War," in which he also plays the lead, supported by Billie Melbourne, Edith King, Bill Cavenagh, Devore Palmer, Frank P. Donovan, Minnie Rambo, and Walter Willis.

WILLIAM ANTHONY MCGUIRE has written a delightful story of circus life called "Why Love Is Blind," now in the course of production at the Selig Jungle Zoo. Jack Pickford has an important role in the cast, which includes Guy Oliver, William Scott, Frank Clark, and Lillian Hayward. George C. Nichols is the director.

LILLIAN COOK, of the World Film Corporation, will be seen soon in that company's production of "Camille."

STUART ROSSON's most recent appearance in motion pictures was in support of Rose Coghlan in "Thou Shalt Not Kill," staged under direction of Hal Reid.

EDWIN ARDEN has become a deep-dyed detective. His role in "The Grey Mask," the World Film production now under way, is that of a detective with a scientific turn of mind.

PETTY RUTH BLAIR, who has just gone to Chicago to appear as the leading lady in a Fox feature film which is being pro-

duced by Frank Powell, had a most cordial and unexpected reception to the Windy City. She had never been in Chicago and did not expect to be met at the station when she arrived. She had two big yellow chrysanthemums pinned to her coat as she alighted, and before she knew what had happened three pretty girls and one young man had rushed at her with open arms and shouted, "Oh, Cousin Sue," and they swallowed her up in their embraces. Miss Blair fell back aghast. Just then a stout, elderly lady with two similar yellow chrysanthemums brushed the actress aside and swallowed up the three girls and one young man in her own embrace. "Cousin Sue" had never been seen by the bunch of young relatives. Instructions had been that she would wear yellow chrysanthemums, so they naturally mistook the pretty young actress, since she alighted first, for the cousin.

### Here are a Few Excerpts from the Philadelphia Dailies:

**Telegraph:**—George Beban can make them laugh and George Beban can also make them cry—and then make them laugh again. If you doubt it, go and see "An Alien" in which the same Mr. Beban is appearing at the Stanley the current week. When Mr. Beban is not playing on the emotions with vividly expressing pantomime, Mr. Ince has provided a series of splendid pictures. The result is a film that fixes attention without wearying it, and is a splendid example of the skill of both artist and director.

**Press:**—George Beban, in "An Alien," is one of the masterly photoplays which demonstrate the art of the screen drama at its best. It interested the capacity audiences at the Stanley in its human story and moved them alike to smiles and tears with its kindly humor and sincere pathos. Mr. Beban has long been recognized as the most artistic delineator of Italian character on the American stage.

**Records:**—Beban is a fine character actor whose work in Italian roles is especially inspired. In this instance he manages by an excellence in pantomime to suggest the griefs and joys of the alien and to give full value to a story that is of strong human interest.

**Inquirer:**—Affording him even greater sway in his masterful picturization than he enjoyed in "The Sign of the Rose," George Beban yesterday scored a new success with the presentation of "An Alien" at the Stanley. The play is already familiar to many Philadelphians and with which Mr. Beban's name is always linked. The film is bound to be a great success.

**Bulletin:**—"An Alien," elaborated and made into a film play from "The Sign of the Rose," once used by George Beban as a vaudeville sketch, was given at the Stanley with Mr. Beban in the same role on the screen as he played on the speaking stage. Mr. Beban visualizes the character of the unfortunate Italian quite as potently as he acted it in vaudeville. But the purely melodramatic incidents fade before those simple scenes which depend upon the art of Mr. Beban. The play is acted and photographed in a manner that almost sets a new standard for the motion drama.

**Evening Ledger:**—In acting, lighting, production, in the whole technical side of film art, "An Alien" is well-nigh perfect. A strong cast, including the charming child-actress, Thelma Salter, seen last week at the Chestnut Street Opera House, is set off against admirably realistic scenery. Mr. Beban is easily the star of the production, outshining cast and production by the vivid and vital play of sensitive Italian features.

**North American:**—"The Sign of the Rose" is successfully given in motion pictures in "An Alien," which featured the programme at the Stanley Theater yesterday. George Beban takes the principal role and is capably supported. The photography of the film is excellent and the settings are as picturesque as the most ardent motion-picture devotee could desire. Beban himself contributes another striking portrait of the Italian type.

# FEATURE FILMS OF THE WEEK

Mary Pickford Charms in Famed "Madame Butterfly"—Walthall's Acting in "The Raven" Superb—"The Daughter of the Sea" a Strong Feature

## "MADAME BUTTERFLY"

A Five-Part Adaptation of John Luther Long's Classic of the Same Name Featuring Mary Pickford. Produced by the Famous Players Company Under the Direction of Sidney Olcott, for Release on the Paramount Programme Nov. 7.

Cho Cho San—Madame Butterfly	Mary Pickford
Suzuki	Olive West
Adelaide	Jane Hall
Cho Cho San's Father	Lawrence Wood
Her Mother	Caroline Harris
The Nakodo	M. W. Hale
The American Consul	W. T. Carleton
The Prince	David Burton
Naval Officer	Frank Dekum
Lieutenant Pinkerton	Marshall Neilan
The Soothsayer	Cesare Gravina

The picture version of "Madame Butterfly" is a Butterfly with all of the tragedy so softened that it is practically eliminated. It is not dramatic but really a story told in pictures with the dramatic intensity suggested and left to the imagination rather than shown. Yet, withal, it is a mighty pleasing picture, for it has been marvelously well done. It is photographic and directorial art from beginning to end, and the lack of emotional tenseness is compensated for in the beauty of the photography, the rare attractiveness of the Japanese setting and the sweet winsomeness of Mary Pickford. Her Butterfly is an entirely different person from the one seen on the stage or in the opera; a Butterfly with all the emotions so rigorously suppressed that it was hard to realize that they existed. The Japanese are known for their power to suppress the emotions but in periods of great heart anguish they are bound to come to the surface. The big scene in the opera, where Butterfly looks out at the United States warship through the long, dreary hours of the night waiting for the husband who does not come, was not nearly so effective in the picture. The scene in which she voluntarily gives up her baby to the American wife of her husband also lost much of its emotional intensity.

Photographically and technically the picture was an artistic triumph and by far all of the honors of the production should go to Sidney Olcott, the director, and Hal Young, the photographer. Too much cannot be said in praise of their work. The supporting cast was exceedingly strong. Marshall Neilan made a most pleasing Lieutenant Pinkerton, and Olive West gave an able interpretation to the part of Suzuki. Cesare Gravina and N. W. Hale handled the minor parts of the soothsayer and the marriage broker with great ability, but Lawrence Wood was miscast as a Japanese, neither his features nor action being in the least convincing. The balance of the cast handled minor parts well.

Little need be said in regard to the story. It is too well known and requires but the briefest synopsis. Lieut. Pinkerton, a United States naval officer, goes through the native form of marriage with a Japanese girl, thinking that it is only a ceremony that is not in the least binding. But he does not know that she is the daughter of a Sammural and after a few weeks spent in an Elysian field of love deserts her and rejoins his ship. Owing to a great discouancy on the part of her husband at the wedding feast Butterfly has been abandoned by her relatives and is forced to live alone with her baby and maid. After a year the Lieutenant returns but he has forgotten Butterfly and has brought an American wife with him. When the latter learns of the baby she persuades Butterfly to relinquish it to her keeping. This deserted wife consents to, knowing that it is for the best interests of the child, and going home kills herself by walking into the lake. Those familiar with the opera and the play will note several changes in the story, and it is these changes that are largely responsible for the lack of emotional and dramatic tenseness in the picture.

## "THE RAVEN"

A Six-Part Adaptation of George C. Hazelton's Novel and Play of the Same Name. Featuring Henry Walthall and Warda Howard. Produced by the Essanay Company Under the Direction of Charles J. Brabin for Release on the V-L-S-E Programme Nov. 8.

Edgar Allan Poe	Henry B. Walthall
Virginia Clemm	
Helen Whitman	
The Lost Lenore	
A Spirit	
John Allen	Ernest Maupin
Mrs. Allen	Eleanor Thompson
Mrs. Clemm	Marion Skinner
Tony	Harry Dunkinson
George Graham	Grant Foreman

It is doubtful whether a more able characterization could be given of the weird personality of Edgar Allan Poe than that of Henry B. Walthall in this picture. It was so real, so correct in every detail of the reminiscent memories of the great poet and writer's life that it ceased to be acting and became at times almost uncanny. To a keen student of both Poe's life and works Walthall's depiction will come as a surprise and a delight and to the ordinary moving picture patron it will reveal some of the best acting that the screen has ever witnessed. Warda Howard scored in four different characters, but her best work was done as the dying wife of the poet when he was struggling and suffering the greatest



HENRY WALTHALL AND WARDI HOWARD  
In Essanay's Feature Production of "The Raven," on V-L-S-E Service.

privations in the little cottage in Fordham. Ernest Maupin was a convincing John Allen and Harry Dunkinson pleased as Tony. The balance of the cast handled minor parts well.

It must be said, however, that the other elements of the production are not up to the standard set by the acting. At some points carelessness has marred the offering. We don't quite agree with the director's interpretation of "The Raven."

The picture starts at an early stage in the poet's life showing his adoption as a small boy by John Allen. The time then jumps to his college days and a suggestion is given of his wild and riotous life. Then his love affair with Virginia Clemm is shown in great detail, culminating in his being driven from home and his marriage. The time again jumps to his struggle against poverty in the little cottage at Fordham and the death of his wife, owing to his inability to make money enough to provide proper food and clothing. Then follows the attempt to interpret "The Red Raven," and the least said about this part of the production the better. Immediately after this the death of Poe is shown and the slitting of his spirit to join his lost Lenore. E.

## "A DAUGHTER OF THE SEA"

A Five-Part Adaptation of Frances Marion's Story of the Same Name by Russell Smith and Featuring Muriel Ostriche. Produced by the Equitable Motion Pictures Corporation Under the Direction of Charles Seay, for Release Nov. 22.

Margot	Muriel Ostriche
Her Father	W. H. Tooker
Mrs. Rutland	Catherine Calhoun
Her Daughter	Clara Whipple
Her Son	Clifford Grey
Alexander Gibson	Roy Applegate
Margot's Mother	Ethel Lansdry

Charles Seay, the director, has done a most able piece of work in the production of this story dealing with the fisherfolk of Block Island, and has obtained in remarkable degree the quaint atmosphere of both the island and its inhabitants. And furthermore he has turned out a most beautiful and artistic picture. His exterior locations in many cases were exceedingly beautiful and his interiors were built with a truth to realistic detail that was highly commendable. Taken all in all it was a mighty good picture from the start to the finish.

We cannot speak too highly of the work of pretty little Muriel Ostriche in this picture. It was undoubtedly the best thing she has ever done in all her screen career. In the early scenes, as the uncultured and uncouth fisher-girl, she was particularly delightful, with a naivete of spirit and manner that was most pleasing to witness, and later, after she had been educated, refined, and become familiar with the ways of society, she still conveyed, under the polish, the naturalness of thought and action which characterized her early life. She was most ably supported by W. H. Tooker, as her father, and Clifford Grey, as her lover. Clara Whipple and Catherine Calhoun pleased in minor parts. The balance of the cast was excellent.

Russell Smith has evolved a good scenario from the story of Frances Marion. It tells of a Block Island fisherman who marries one of the society girls who visited the island and who later pined away and died, leaving him a baby daughter to care for. The life of this girl is shown in great detail and though she is uncouth, uneducated and

unrefined still down deep within her being is the longing for a better station in life. Her father rescues Mrs. Rutland and her party of society friends from the wreck of their boat and, in gratitude, Mrs. Rutland takes the young girl to her home to educate her. There she falls in love with Jack Rutland, but the match is broken off by the mother, who feels that her son must marry in his own station in life. It is then that the fisherman father appears and tells of his dead wife. In the meantime Margot has found out that Mrs. Rutland's daughter has become involved in an affair with a married man and in trying to break it up casts suspicion on her self. Things are straightened out in the end however, and the picture closes with the usual happy ending. The photography throughout was most excellent, many of the scenes showing the sea breaking on the rocky coast being of the utmost beauty. E.

## "CHILDREN OF EVE"

A Five-Part Original Drama Written and Directed by John Collins and Featuring Viola Dana. Produced by the Edison Company for Release on the Kleine-Edison Feature Service Nov. 10.

Fifty Fifty Mamie	Viola Dana
Henry Clay Madison	Robert Conness
Bennie the Gyp	Thomas Blake
Flossy Wilson	Nellie Grand
Bert Madison	Robert Walker

With a strong theme as a basis, John Collins has evolved a good picture, which besides being pleasing and entertaining, serves also as a preachment against child labor and teaches a convincing lesson relative to the disastrous effects infringing the moral code. He deserves great credit for the manner in which he has handled a subject so difficult and has succeeded in conveying the object lesson desired without resorting to boresome and wearying sermonizing. He could have further improved the picture along these lines had he not seen fit to make the character of the young hero so pluperfect. A little human fallibility now and then tends to increase the realistic strength of a character of this kind and makes the story that is being told stronger, more convincing and of greater interest. Perfection is seldom interesting in human characterizations.

Viola Dana is always delightfully pleasing, but in this picture she seemed to please more than usual. In the first place it is a mighty strong part and in the second she handled it in a thoroughly capable and charming manner, with a natural grace in the lighter scenes and an emotional tenseness in the heavier ones that proclaims a good actress. Robert Conness, as the soulless employer of little children in his cannery factory, was a little too villainous. Just as Robert Walker, as the young hero was a little too good. Thomas Blake, as Bennie the Gyp, gave a wonderful characterization of a young tough of the underworld. Nellie Grand also pleased in the minor part of Flossy Wilson.

The picture reaches a stirring climax in the final reel with a fire in the cannery factory that has been particularly well done. The horror of the imprisoned girls and their rescue by the firemen is most realistically done. It was a mighty good fire.

Based on the theme that the sins of the fathers shall be visited upon the children, the story tells of a young girl of the East Side of New York, and her fight for love and decency. Her love is denied her, but

she continues to fight on. She is at last made a factory inspector and obtains a position in a cannery factory, which later catches fire. She is so badly burned before she is finally rescued that her life is despaired of. On her deathbed it develops that she is the illegitimate daughter of the wealthy owner of the factory, and though every means that money can devise is used in an effort to save her life she finally expires in the arms of her lover, the nephew of the factory owner. John Collins deserves the utmost credit for having the courage to end the picture naturally and not stretching imagination to the breaking point in order to achieve the pulling sentimental ending that most directors consider so necessary. B.

## "THE HEARTS OF MEN"

A Four-Part Feature Produced by Charles K. Harris for Release on the World Film Programme Nov. 19.

Fritz Wagner	Arthur Donaldson
Illidge	Beulah Poynter
Hans	Frank Longacre
Amy	Etheimay Oakland

This picture is the one that was first called School Bells and has been expected to appear for some time. Now that it is here it is certain that it will please a great many. There is a refreshing atmosphere about the picture. It is not the usual sort in which children grow up between reels and do things that any grown up person might do. Instead, it is a picture which deals with children; deals with them as real boys and girls. It shows their school day pranks and various other little things that are most human and amusing. Of course, the story has a moral, a big one and that is that every man can be appealed to through his love for his own children.

The story is woven cleverly about a stolen formula. It starts in Germany where Fritz Wagner is seen working on a formula for perfume. His friend comes to pay him some money and is shown the formula and its result. That night the formula is stolen and it is found that the friend has taken it. Fritz and his wife decide after some years that they will go to America and seek their fortune. The first part of the story is done by a cut back and they are shown on the steamer about to land. Their son, Hans, is sent to school and it is there that he meets Amy, and in their childlike way they become very fond of each other. Hans has a rival who is forever playing pranks on him and he always gives his rival the worst of the fight. Amy and Hans grow to be great friends and one day when Amy is in the house Hans's father smells his perfume on her handkerchief. Amy tells Wagner that her father is the maker and he goes then to find him.

He finds that the manufacturer of the perfume is his old friend who has changed his name and a struggle between the two ensues. He is thrown out of the office and then tells his son Hans never to speak to the girl again. Hans is so fond of the little girl that when she is lost and a party is formed to find her he goes secretly to help. Hans's father will not go on the searching party and is at home preparing for bed when he finds that Hans has gone. He is very much worried about Hans and goes in search of him. After a whole night of walking he finds Hans with Amy in the woods fast asleep. Hans had found the little girl with a band of gypsies and taken her away. Fritz takes Amy to her home and there he meets his old friend who had cheated him of what was due him. It is here that the "hearts of men" are shown to be true when their children are in danger. The two old friends shake hands and look into the future which shows them that their children shall be happy together.

It is with some doubt that the first reels are considered, but before the story has progressed very far the interest is held and one wants to watch the whole picture. It is so filled in with school spirit and little incidents of child life that it does make a big appeal.

As for the cast there is little to be said except that it is well chosen and interprets the parts very well. That is, the parts taken by the older members. The children, Frank Longacre, as Hans, and Ethelmay Oakland, as Amy, and the rival, deserve a great deal of credit. Their work is the best child work that can be seen without a great search. They, and the director, deserve the credit of the picture. E.

**The Luring Lights** (Kalem, Nov. 29).—A five-part film which has been adapted from the story of Mr. Brennan's pen. This story merely tells the struggles of a young girl who goes on the stage. It would have been possible to make an exciting and interesting story out of this one, but the action runs smoothly and uneventfully. Stella Hoban, as the young actress, and Bradley Barker, as the actor, are excellent in what they do. B.

**A Voice in the Wilderness** (Kalem, Dec. 1).—The second of the Stingaree stories in two reels. In this installment the girl who was Stingaree's sweetheart in England comes to Australia to take a position as companion to an eccentric old woman. Stingaree finds her and talks with her. There is to be a concert that night given by the woman his sweetheart is competing for. Stingaree wins and wins the competition himself at the point of a revolver. He asks his sweetheart to sing and she does, surprising everyone present. There is a great deal of local color in the picture which proves to be up to the standard of the first installment. The work of the cast is excellent. B.

## The Triangle Quality Wins Theatre Prices

When the critic of the New York Evening Post said: "It is plays such as these (Triangle) that makes possible the presentation of motion picture plays at two dollars," he spoke for the New York public.

His statement has a wider applicability, however, and TRIANGLE quality proves its right to consideration from the standpoint of values in other parts of the country.

Not alone New York, Chicago, Philadelphia and Brooklyn are willing to pay regular theatre prices for dramatic and comedy material that ranks in value with the product of the spoken stage, but—

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## FILM LIFE DE LUXE

Essanay's New Studio Will Have Library, Gymnasium and Lounging Rooms

One of the features of Essanay's new studio building will be a completely equipped gymnasium. There will be a running track, and indoor tennis court, handball and squash courts and all the ordinary apparatus used in gymnasiums. George K. Spoor, president of Essanay, ordered this addition to the studio because he believes that the way to get the best work out of his players is to have them in the finest of physical condition. Every actor and actress will be encouraged to take regular physical exercise, though it will not be compulsory.

There will be a man and a woman instructor, certain hours being set off for the men and others for the women to use the gymnasium. Several large shower baths will be constructed on each side of the gymnasium, which will be open at all hours.

There also will be a library and reading rooms as a general lounging place for players when not at work, so that they will not be confined to the necessarily-limited space of a dressing room.

The floor space of the new studio will be 350 by 175 feet or 61,250 square feet. The building will be fireproof, being constructed of brick and steel, the only possible inflammable part being the furniture. A stand pipe will connect with every room, however, with a short hose, so that it will be ready for immediate use in any corner of the building.

It is expected that the new quarters will be ready for occupancy by the first of the year.

## BIG WEEK IN CLEVELAND

**CLEVELAND (Special).**—Events moved rapidly in the motion picture world during the past week here. Triangle films opened at the Gordon Square and Liberty, and two big new motion picture houses, the Strand and the "Y," opened their doors. "Madame Butterdy," at the Metropolitan, drew well enough to warrant the booking of "The Battle Cry of Peace" for a four-week run. "Damaged Goods" played to more than 20,000 at the Alhambra and has been retained there for next week. Following the recent convention of motion picture men here, clubrooms have been leased in the Columbia Building and will shortly be opened.

## CARMEN" RETURNS TO BROADWAY

For the first time in the history of motion-picture drama a feature film plays a "return engagement" on Broadway. The Lasky version of "Carmen," which broke records for a week at the Strand, has been booked at the Princess Theater, and Geraldine Farrar in film and in life will be playing on opposite sides of the Great White Way indefinitely. However, since the film version follows Prosper Merimee's original story, from which Bizet adapted the opera, Sig. Gatti-Casazza need not fear undue competition. In fact, after seeing the sinuous siren, Geraldine, on the screen the average spectator will be obsessed with a desire to hear her sing, and cross right over to the Metropolitan.

## METRO TO MAKE TWO-PARTS

In addition to the one and two-reel subjects, starring Francis X. Bushman and Beverly Bayne, the Metro will make a special series for these film favorites, to be released on their programme for ten consecutive weeks. The title of the series has not been chosen, but "B.-B." would be sufficient as a trademark for Bushman-Bayne admirers.

## ONE OF THE BEST BETTS

Augustus Thomas Films as Popular as His Plays in England

Harry Raver, president of the Raver Film Corporation signed a contract last week with the International Cinematograph Corporation, Ltd., of London, whereby that concern will distribute the Raver-Thomas films throughout the British Isles. The contract was signed for the English corporation, by its special representative, Walter C. Betts, who made a special trip to this country for the purpose of thoroughly investigating the Raver Film Corporation. After a careful examination as to its resources, substantiality, and facilities for continuous production the contract was signed. Mr. Betts said that he will be able to market the Augustus Thomas productions with the greatest ease throughout the British Isles, where the dramatist enjoys as enviable a reputation as he does on his native soil. The Raver-Thomas productions will be shown only in first-class moving picture theaters and legitimate theaters that have been converted to cinema production.

## CARRIE REYNOLDS IN MOVIES

Miss Carrie Reynolds, the light opera and musical comedy prima donna soubrette, has scored an emphatic hit as a photo-player. Miss Reynolds was secured by Lubin about eight weeks ago, and has since been playing alternately with Billie Reeves and D. L. Don and "putting it over" splendidly. Her work has impressed the Lubin directors to such an extent that from the first she has been kept constantly at work, and now is doing the lead in a feature picture that will be released probably next month. Miss Reynolds is one of the few blondes who register faithfully upon the screen, which is a valuable asset to those pictures requiring the services of a blonde. Though Miss Reynolds has had a long and successful experience on the musical and dramatic stage, she is very fond of picture work, and from present indications will remain in it for some time to come. The Lubin studio is in her home town, Philadelphia, and permits her to spend her spare time at her home.

## FIELDING FILMS FOR UNIVERSAL

Romaine Fielding, who appears to be wedded to Arizona, has arranged to release a number of special Western subjects for which he is famous through the Universal. It is said that there has been no break with Lubin, but simply that Mr. Fielding prefers to remain at his Tulsa studios and is marketing his product where it is most appreciated. Fielding's skill as director and actor of Western subjects have made him immensely popular with film fans throughout the country, and abroad, so he is doubtless wise in remaining where he can do his best work in this field.

## FAMOUS DECEMBER RELEASES

On Dec. 9 John Barrymore will return to the screen in an amusing picturization of "The Red Widow," by Channing Pollock and Rennold Wolf. "The Red Widow" is portrayed by Flora Zabelle, who created the role in the original stage production.

Mary Pickford is represented in the releases by "The Foundling," an original drama of smiles and tears, to be issued Dec. 20.

On Dec. 30 "The Old Homestead," the rural classic of the American stage, will be introduced in new form to the public that has patronized the play for more than thirty years. Denman Thompson's screen successor appears in the person of Frank Losee, who has already distinguished himself in Famous Players productions, and who was last seen on the stage with William Faversham in "The Hawk."



DURING A LULL IN THE TAKING OF THE LUBIN COMEDY, "THIS ISN'T THE LIFE."

William Currie, Camera Man; Edwin McKim, Director, and D. L. Don, Comedian, Scanning THE MIRROR for Inspiration.



FRANK LOSEE.

To Portray Denman Thompson's Role in  
"The Old Homestead."

## LOSEE WITH F. P.

Will Play Denman Thompson Role in Production of "The Old Homestead"

Contracts have just been signed whereby the Famous Players' Film Company obtains the exclusive services of Frank Losee, the distinguished character actor who has already appeared in numerous feature productions of that concern. Mr. Losee's first role since becoming a permanent member of the Famous Players' staff will be that of Josh Whitcomb, the beloved character in "The Old Homestead," which the late Denman Thompson rendered unforgettable by his quaint and charming impersonation. Work on the screen production of this play has already begun, the first scene being taken in the newly acquired studio at Fifty-sixth Street.

The first important role which Mr. Losee played upon the screen for the Famous Players was the villainous Baron Bonelli in "The Eternal City," in which he attained a great success in support of Pauline Frederick. Mr. Losee has been seen in a number of other big Famous Players' productions, the last of which is "The Masqueraders," in which Hazel Dawn is starred.

## COMPLETE VITA NAVY DRAMA

Director Paul Scardon is this week putting the finishing touches to the Vitagraph production of "Colton of the Navy," which is expected to be one of the Blue Ribbon releases of the year. Charles Richman and Eleanor Woodruff are seen in the leads of the production, which has been staged with the full co-operation of the Navy Department. James Morrison, Zena Keefe, Anders Randolph, Charles Wellesley and Thomas Mills are others in the strong cast. Most of the scenes for the picture have been taken at Annapolis and Newport and among the thrills is one calling for the shooting of a player through the torpedo tube of a submerged submarine.

## CHERRY IN FAMOUS PLAYERS FILM

Charles Cherry made his motion picture debut in the Famous Players' screen adaptation of Isaac Henderson's drama "The Mummy and the Humming Bird," released last week on the Paramount programme. In the support of Mr. Cherry a strong cast is seen. It includes Lillian Tucker, William Sorell, Arthur Hoops, and Claire Zabelle.

## FLEMING WITH JOSE

Carroll Fleming, formerly general stage director of the New York Hippodrome, has been engaged by the Feature Film Corporation, which releases through the Pathé Exchange. Mr. Fleming will produce that portion of the firm's output which is not directed by Edouard Jose, who is director in chief of the Feature Film Corporation.

## HARVARD PLANS STUDIO

Plans are under way for the erection of a large studio for the Harvard Films Corporation. It will be located at 231 Tenth Avenue, New York City, where the company now has a complete factory and laboratory equipment. Billy Quirk is being featured in Harvard comedies. J. T. Reardon is president of the company; Frank P. Donovan, manager of productions, and Otto C. Gilmore in charge of photography.

## NEW COAST COMPANY

Palo Alto Film Company to Produce Features  
—Has Strong Backing

A feature film company recently formed and now about to begin its first big, five-reel picture, is that of the Palo Alto Film Corporation, with offices in Palo Alto and San Jose and a studio in course of erection in the vicinity of the former city. The company's incorporation, under the California law, is at a capitalization of \$300,000. A choice of three New York releasing mediums has been submitted to the Palo Alto Company, a careful selection of three directors is being made from the big Los Angeles picture center, and the cast is being picked from people who already have made names for themselves on the motion picture screen. On the technical and executive ends of the company are men who have had a long acquaintance with the motion picture industry.

An asset, convincing and unusual, and in the possession of which the Palo Alto Company must necessarily hold an unique place among other picture companies, is the specified good-will and co-operation of one of the biggest universities in the world—that of the Leland Stanford, Jr., University at Palo Alto. The faculty has endorsed the formation of the Palo Alto Corporation, and one of its members, Harry C. Peterson, director of the Leland Stanford, Jr., University Museum, is a director of this feature film company.

The Palo Alto Company, after giving much thought to its choice of a script for its first production, and believing that the story is the first and biggest consideration, has decided upon a five-reel offering which carries with it the name of a well-known and recognized scenario writer. The company has paid more than the usual figure for this original script and is prepared to pay a high price for other themes and ideas of originality.

The new feature film company is especially fortunate in its choice of studio location; this comprises twenty acres at the foot of the Santa Cruz Mountains in the heart of the famous blossom section and in close proximity to the Stanford University. The location is within easy commuting distance from San Francisco, is fifteen miles from the famous Big Trees and the Big Basin, is close to the ocean, beaches, mines, and to rugged country, and offers every advantage for the making of worth-while features.

## GENERAL FILM ELECTION

Berst Becomes President and Frank Marion Vice-President

At an election of officers of the General Film Company, held last week, Mr. J. A. Berst was elected president, and Frank Marion vice-president. The latter is prominent in the management of the Kalem Company, while Mr. Berst, who takes the place so long filled by J. J. Kennedy, was formerly with Pathé and is now general manager of the Selig Polyscope Company. The election probably forecasts many changes in General Film affairs.

## RILEY HATCH WITH WHARTONS

Riley Hatch has once more returned to the lure of motion pictures and is now working with the Whartons at their Ithica, New York, plant. The stage star, whose career covers over thirty years, will be seen as Dunstan Kirke, in the Gold Rooster release, "Hazel Kirke."

## SELIG RETURNS TO CHICAGO

CHICAGO ILL. (Special).—William N. Selig, president of the Selig Polyscope company, has returned to Chicago after a visit to the Los Angeles studios of the company. While absent from the home office Mr. Selig also paid a visit to the Las Vegas, N. M., studios, now being used by Tom Mix and his company.

## HAINES WITH GAUMONT

Robert T. Haines is the latest star to be signed for Gaumont's Rialto Star Features. The stage star left New York last week for the Jacksonville, Fla., studios of the company. He will be seen in a three-reel production by Arthur Stringer, the well-known novelist. It is known as "The Secret Agent."

## TRIANGLE IN PROCTOR HOUSES

F. F. Proctor has concluded an arrangement with the Triangle Corporation by which Triangle productions will be the chief offering at a number of his houses beginning Nov. 29. It is expected that in time the service may be extended to the entire Proctor chain.

## GILMORE REACHES RAVER STUDIO

Paul Gilmore arrived from Los Angeles last week and immediately rushed to the Staten Island studios of the Raver Film Corporation, where the production of "The Other Girl" has been under way for some time. Mr. Gilmore will co-star with James J. Corbett in the screen adaptation of the Thomas play.

The Mishler Theater, Altoona, Pa., has been taken over by interests which will show Triangle pictures. With the change Manager Mishler, well known to old-time theatrical people, retires from the show game.

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"THE ALSTER CASE," in 5 acts, is a great mystery photoplay, in which the suspense is sustained to the very end, when the puzzling problem of "Who killed Miss Alster?" is solved. It was written by Rufus Gillmore, author of "The Opal Ring." Featuring BRYANT WASHBURN, JOHN COSSAR, RUTH STONEHOUSE and ANNE LEIGH. Directed by J. Charles Haydon.

"A DAUGHTER OF THE CITY," in 5 acts, by H. S. Sheldon, is a striking morality play, dealing with a great problem of the day, which has evolved from our present economic system—the traps set by the vultures of society for helpless girls. Featuring MARGUERITE CLAYTON and E. H. CALVERT. Directed by E. H. Calvert.



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## FILM NEWS FROM THE COAST

Biograph Studio Comes to Life—Reincarnation of a Lot of Reliable Old Directors

LOS ANGELES, CAL. (Special)—The old Biograph Company's studio out on Georgia Street has taken on a new lease of life after having been dormant for the past six months, for the famous galaxy of Biograph stars, led by Manager of Production Lee Daugherty, have returned. Everything has been hustled and bustled out at the old plant during the past few days getting things straightened out to resume the making of the famous A.B. pictures. Contrary to the many rumors which have reached us from time to time, most all of the old regular players have returned, and besides Producer Daugherty himself we saw Travis Vale, Wray Physioc, Walter Coyle and last but not least, the handsome face of J. Farrell MacDonald. "Hoot mon, Joe." The Scotch Highlanders are always welcome to our city and we hope you have come to stay this time. The big surprise, however, was to finally discover our old friend Thomas Walsh acting in the capacity of assistant to Mr. Daugherty. Thomas is an "old timer" here in the photoplay colony, having been everything from second assistant property boy to assistant manager of production for Francis X. Bushman. He has a host of friends, not only among the players, but among the newspaper and publicity men as well, and for the past few days has been holding a regular reception. Congratulations, Tom, we feel sure you are the right man in the right place. Greetings A.B. We are glad to see you back and hope you leave us never more.

The "dog-in-the-manger" attitude of the local All-Star Board of Censors deserves criticism in regard to their attitude in holding up the release of "Damaged Goods." Having had an opportunity of enjoying a run of this wonderful picture, their refusal to allow the picture-loving public the same privilege is stingy, to say the least.

But if this picture was to be held up the Board of Censors should have given notice before Mr. Quinn had gone to the enormous expense of advertising and so forth.

The Fine Arts Films Company have completed arrangements with Granville Warwick for his most recent screen play, "Daphne," which the author conceived especially for Lillian Gish.

Anna Luther, the former well-known Selig leading lady, has become a member of the Keystone Company and will be seen in Triangle releases. Miss Luther will still continue to play dramatic parts in the different farces produced by Mack Sennett. Ann is known as the Poster Girl and received a royal welcome upon her recent return from New York.

The Terrance O'Rourke pictures are to be resumed by the Universal Company, and the many admirers of J. Warren Kerrigan will soon again have the opportunity of seeing him in the title-role. Twelve-reels are to be produced and they will be known as a series, as each picture will consist of two reels and will be a complete story in itself. We understand that it was decided to resume these productions at the requests of the different exhibitors of Universal pictures. Following this production, Kerrigan will be seen in Universal Broadway Features productions.

Here is a good one from the Vitagraph Company. There being a temporary need of an additional cameraman at the Vitagraph Western studios recently, good-natured Harry Harris, head of the camera department, was deluged with applications from all quarters. He had already chosen a man of excellent standing when a bright young man of breezy manner blew into the yard and recited a long list of qualifications and references. It seemed that he had held some wonderful positions with several well-known manufacturers at fabulous sums. However, as a concession to the industry, impoverished by the dreadful European war, he was willing to start at an extremely low salary. Harry denies that he was impressed by the young person, but the fact remains that, after he had finished quiet negotiations with the well-known cameraman aforesaid, he gave the youngster a camera, a roll of film, and some instructions to go ahead and get a scene. It seemed but a short time before he was back, the scene had been "shot" and the precious results were handed over for inspection. Harry had them put through in a hurry—while the young man complacently left his phone number and departed. And now Harry is wishing that the young man would call some day and see the carefully-preserved 200 feet, which turned out beautifully—with the exception that it was underexposed, out of focus, scratched and full of static.

On account of the persistent rumors, the Jesse L. Lasky Company wish to emphatically state that there is no intention of Miss Blanche Sweet severing her connection with that organization. Miss Sweet is under long contract with the Lasky Company.

Jackie Saunders, who has been denominated the "Maude Adams" of the screen, will be seen in three appealing productions. Pathé will offer her under the Gold Rooster emblem in "The Shrine of Happiness," supported by William Conklin. This production has been hand-colored in France—the first time a five-reeler has ever been subjected to such costly treat-

ment. Miss Saunders will also be seen in "The Adventures of a Madcap," another hand-colored Pathé feature. Kalem will release the third Jackie Saunders picture, entitled "The Woman of the Sea," which will show this versatile player in an entirely different role.

With Director General Thomas H. Ince in charge and a company of 700 appearing in the scene, actual production of pictures was begun recently at the mammoth Culver City studio, which is being erected in the interest of Ince-Triangle features. Though the plant is by no means completed, one immense set has been finished on one of the eight stages and it was within this that the initial work was done. The subject for which the scenes were taken is that in which H. B. Warner, the notable star of the legitimate stage, will be presented. The opening of the studio, marks an epoch in the history of the New York Motion Picture Corporation, which was organized by Kessel and Baumann in 1908. Less than five years ago, Ince took charge of the producing end of the business and founded Inceville. From a comparatively insignificant organization, struggling for recognition, the company has advanced to one of the foremost producing concerns in the world. Now as one of the three great companies that recently combined to form the Triangle Film Corporation, a \$5,000,000 distributing medium which has startled the country by the introduction of the \$2.00 picture plays, it stands secure in the amusement world and is a powerful testimonial to the genius of Director-General Ince.

The proudest man in Universal City (or almost any other city, for that matter) to-day is Wallace Kerrigan, twin brother of J. Warren Kerrigan and superintendent of the Universal Company's big ranch. For yesterday, "unto him a child was born," and mother and daughter are doing nicely. In view of the sex of the morsel of humanity, the matter of naming it is considerable of a question. If it were a boy, the name of Jack would probably be given it. As it is, it is not impossible that a compromise may be affected and Jacqueline be given her as a name. Congratulations W. K.

According to the Keystone press agent Miss Mabel Normand, featured Keystone star who recently recovered from the effects of an almost fatal accident and who has been enjoying a vacation at the San Francisco Exposition during her convalescence, will leave for New York shortly, accompanied by Roscoe Arbuckle who will direct a series of pictures that will be taken at points of interest along the route. Salt Lake, Denver, Colorado Springs, the Garden of the Gods, Niagara Falls, Chicago—in fact all locations that may be made use of will be visited. In the party will be Ferris Hartman, Al St. John and others together with a camera man, assistant director and a full corps of assistants. The return trip will be made by the way of the Panama (Continued on page 35.)



THRILLING SCENE IN "CHILDREN OF EVE."

Edison Release on Kleine-Edison Service.

**NEW TRIANGLE BILL**

Varied and Pleasing Programme at Knickerbocker Syd Chaplin Scores in Keystone Comedy. Katharine Kaelred in "The Winged Idol." Frank Campeau and Dorothy Gish in Griffith Production.

The new programme at the Knickerbocker Theater for the week commencing Sunday, Nov. 14 consists of a rattling good Keystone comedy in four parts featuring Syd Chaplin, that is replete with not only amusing but thrilling stunts; a Thomas H. Ince feature called "The Winged Idol," starring Katharine Kaelred, that is exceedingly well produced and well acted, and a Griffith production entitled "Jordan Is a Hard Road," featuring Frank Campeau and Dorothy Gish, the story of which has been adapted from the novel of the same name by Sir Gilbert Parker.

"A Submarine Pirate" is the name of the four-part Keystone comedy, staged under the direction of Charles Avery and Syd Chaplin and supervised by Mack Sennett. It is not only laughably funny but thrilling, containing a number of stunts following in rapid sequence that are usually only seen in large feature productions. Syd Chaplin is fully as funny as his famous brother, knocks people down, kicks and breaks dishes with a nonchalant ease that is truly admirable. Furthermore he takes all kinds and manner of risks, many of which are dangerous and at the same time exasperatingly funny. One of the most amusing things we have ever seen was to see his terror when a submarine started to sink under him and he was forced to climb the periscope until that, too, disappeared beneath the waves. Another stunt that brought roars of laughter from the audience was to see him shot through a torpedo tube hanging on to the rear of one of these monsters of destruction and being dragged through the water for a considerable distance behind it. The story besides being funny is exciting and tells of a waiter who discovers the plans of a gang of pirates, who contemplate holding up a treasure ship with a submarine. The waiter dressed in a grotesque admiral's uniform gets command of the undersize craft and attempts to hold up the treasure ship with many ludicrous results. The submarine is finally bombarded and sunk by a United States gunboat after it has torpedoed the treasure ship. The supporting company included Glen Cavender, Wesley Ruggles, and Phyllis Allen.

The Kay-Bee offering, staged under the direction of Scott Sidney and the supervision of Thomas H. Ince, was called "The Winged Idol." The story was written by C. Gardner Sullivan. The picture as a whole was exceedingly well put on with some very capable acting by Katharine Kaelred and House Peters, but when it was finished it was mighty hard to tell what it was all about. Mr. Sullivan has not written a clear story and it was difficult to determine just what his theme was based upon. As near as we could discover it was a woman who re-creates a man's soul only to find that in the end she has built too well, and that the principles of rectitude and right living, which she has caused him to give birth to, react against her, and force him to follow the path of duty. The acting of Katharine Kaelred was superb. She gave a characterization of the educated seeress type of woman that was exceptionally fine. She was ably supported by House Peters, in the role of the wealthy derelict trying to drink himself to death. His scenes of semi, full and over intoxication were well rendered bits of acting. The picture was staged in the usual Ince manner, great attention being devoted to realistic detail, correct and artistic settings, and beautiful photography. The story tells of a Russian seeress who believes that fate will apprise her of her mate when he appears in her life. She believes this soul mate to be Jack Leonard, a millionaire, who for some unknown reason is trying to drink himself to death. She literally captures him and keeps him captive in her house until the effects of the liquor have worn off, and then starts to rebuild his soul. Though a seeress, she does not know that he has a wife and child. Her work is excellent, his regeneration is complete. All this time she has been working to make of him a man fit to be her mate, but the principles of right living, which she has instilled in him, force him to seek a reconciliation with his wife. The picture has many dramatic moments that have been extremely well handled. The supporting cast included Clara Williams, Jacob Sibert, and Harry Keenan.

Frank Campeau and Dorothy Gish are seen to great advantage in "Jordan Is a Hard Road to Travel," adapted from the novel of Sir Gilbert Parker and staged under the direction of Allan Dwan and the supervision of D. W. Griffith. It tells in a pleasing and convincing manner of the regeneration of a desperate Western bandit through the love he bears his motherless daughter. It is a thoroughly good picture from start to finish with some exceptionally fine acting on the part of the two stars. The story drags a little in the middle, but ends up with a good strong climax in which the ex-bandit forced to resume his old profession goes out in a blaze of glory with his boots on. The facial expression of Frank Campeau throughout was particularly able and the director has used closeups wherever possible. Dorothy Gish was her usual pleasing self, while Owen Moore gave the finished and well-rounded performance that characterized all of his work. The photography was up to the usual Griffith standard with a wealth of scenic grandeur to supply the backgrounds. The story tells of a celebrated bandit who gives his baby daughter to another woman to bring up when it is left motherless. Twenty years later with a fortune of \$75,000 he decides to settle down, and drawn by the lodestone

of blood picks out the same town in Northwest, where his daughter lives, to spend his declining years in. The girl has made an ideal of her father, who she believes to be dead, and the bandit uses every means possible to keep his parenthood from her. At a revival meeting he gets religion and his reform is complete. The girl falls in love with a young Englishman of noble family and it is just about this time that three desperados rob the local bank making way with the ex-bandit's fortune. Thinking that the only reason that the young nobleman does not propose to his daughter is her lack of wealth he listens to temptation, and once again donning the black mask, robs the express office. He is mortally wounded in the effort but lives long enough to see his daughter happy in the arms of the young nobleman. The supporting cast included Sarah Truax, Ralph Lewis, Mabel Wiles, Fred Burns, Lester Perry, Jim Kid, Walter Long, and Joseph Singleton.

**A VETERAN CAMERAMAN**  
The Unusual Record Made by Fred Dobson, Veteran Coast Photographer

Taking over 50,000 feet of film in his last five productions for Pallas Pictures and not a single retake is the latest record hung up by Cameraman Fred Dobson. Not that such work is unusual among the clever operators in the profession, but it calls attention anew to the veteran record Fred Dobson has made for himself.

Starting eighteen years ago with Lumière's pictures in Canada, Fred Dobson joined the Biograph in 1898 and in the ensuing nine years was electrician and operator, carpenter, scenic artist, and photographer. It was the period when Biograph productions were dominant, and through his association with Griffith and the other graduates of this remarkable training school which has contributed so much to the present development of the business, Dobson now enjoys a unique prestige.

Dobson is a man of many attainments. One-half of him is electrician and practical machinist, and what must be another half of him is banjoist, saxophonist, trombonist, and executant on what makes a total of over fifteen musical instrument. For years he was a saxophonist with military bands, and later was a headline attraction in vaudeville. He inherits his musical skill from The Dobsons, an act comprised of members of his own family who were the first professional performers upon the banjo in the history of the stage. It is accordingly this rather startling admixture of the practical mechanical genius and the artist of advanced taste which gives Fred Dobson's camera work the reinforced excellence of being not only flawless but fine. Pallas Pictures have a treasure in Fred Dobson.

**"BATTLES OF A NATION"**  
Feature Film at the Park Theater Portrays a Progressive Story of the European War

A distinct departure from the usual method of exhibiting war films was shown for the first time when "The Battles of a Nation" opened at the Park Theater, on Monday, Nov. 22. Heretofore innumerable scenes connected with the war have been depicted on the screen, but in a more or less disjointed fashion, there being no attempt at coherence and orderly arrangement of a sequence of events. It has remained for the American Correspondent Film Company, Inc., to inject a story into the action of its latest production—not a fictitious story, let it be known, but an actual account of the experiences of one of their camera men, Albert K. Dawson.

The scenario of the new feature is the work of Tom Bret, who has taken various scenes showing Dawson on a tour of inspection in and about Berlin, beginning with Dawson's reception by Ambassador James W. Gerard, at the American Embassy. A cleverly arranged selection of scenes from the thousands of feet of film taken follows the armies of the Teutonic powers just as Dawson did on his eventful trip which ultimately landed him in Warsaw on the day the Austro-Hungarian and German forces entered that city.

This feature film is one of the most remarkable sets of pictures ever exhibited in this country. It fairly bristles with action throughout the entire six reels, there being no scenes which by any stretch of the imagination could be called slow or uninteresting. It brings the spectator face to face



THE MONSTER TEUTON GUNS.  
Seen in A. C. F. "The Battles of a Nation."

**COMING METRO PICTURES**

Popular Plays and Players, Inc.

Little present

**MARY MILES MINTER****BARBARA FRIETCHIE**

A METRO wonderplay in 5 Acts, with Mrs. Thomas Whiffen, the oldest stage actress, in support of the screen's youngest star.

Released on the Metro Program Nov. 29

**MARY CHARLESON**

Feminine Lead

**SEALED LIPS**

Equitable Release

with war as it really is, such as no written account has ever done, and is a comprehensive picturization of every phase of the gigantic struggle in the East.

"The Battles of a Nation" is something more than an ordinary war picture; it is a real life photodramatic production, tremendous in scope and full of the bloodthirsty bravery of battle. But while alive with the spirit of conflict and thrilling in its description of the homeless—the women, children and aged victims of the fight—and powerful in its appeal for peace. It is a composite picture gathered from the war-torn fields of Europe, and a tremendous lesson of preparedness for the people of America.

"The Battles of a Nation" is a remarkable triumph of motion picture art. It is the motion picture of historical destiny—the gift of science to mankind through which we view the tragedy of hate, horror and inhumanity that emanates from war, to the end, perhaps, that mankind may turn from the mad chaos to the sublime brotherhood of the nations, which may bring to this and future generations the realization of the beautiful benediction: "Glory to God of the highest, and on earth, peace to men of good will."

**SHE ADMITS IT HERSELF**

"The Unwritten Law," now being produced in adaptation from Edwin Milton Royle's play by the California Motion Picture Corporation, is to introduce a brand new star to the motion picture world. Her name is Miss Felice Rix. Her age is four and a half years.

Although she has had no previous experience either on the screen or in "legit," she is an actress of real versatility and temperament. Her part of Sue, daughter of Kate Wilson (Miss Michelena) and John Wilson (William Pike), is a very consider-

able one in the present picture. She quite frankly admits that she is the star of the cast.

**THE BUSIEST MAN IN LUBINVILLE**

Pete Lang of the Lubin company lays claim justly to coming pretty close to being the Grandpop of Lubinville. As Pete explains it, "I just seem to have stuck along, growing to love and become one of the landmarks of the place, never creating a furore of excitement over my work and yet being more or less in demand every minute of the day—one minute hearing a call that I am cast as the boss of the opposition political party, then a candidate of another party, first a comedian, then a tear provocer—sometimes a star and other times just a filler—one day a kid, the next a grandpop—in fact anything and everything excepting that as yet I have done no female personating, chiefly because my chest has slipped down to where my waist line once was." But "Modest and Versatile Pete," as his colleagues of the Lubin studio call him, is loved by all of Lubinville and is praised by every man back of the directors, and he has grown as an essential about "the yard"—the most used man of the staff. From 7:30 in the morning, until the last man had crawled away in his flivver, you'll find Pete on the job, on the bench, by the gate, keeping 'em in the convulsions with a "parlor story" or two, and then probably the next minute trotting in to play the part which it is sure fire betting the critics are going to say, "was played by Pete Lang as it should be played, and as only Pete Lang can play it."

HARRY K. THAW, his mother, and a party of friends were recent visitors to the Bell Jungle Zoo in Los Angeles and found the mammoth picture producing plant unusually interesting.

**LUBIN**

PRESENTS

THE TOPIC OF THE HOUR  
THE NATION'S PERIL

FIVE ACTS OF PURPOSE AND PUNCHES  
SEC. JOSEPHUS DANIELS  
ADMIRAL WINSLOW ADMIRAL FLETCHER  
SOLDIERS, SAILORS - MARINES  
U.S. ATLANTIC FLEET  
NIGHT ARTILLERY ATTACK  
WIRELESS STATION  
ACTUAL SINKING OF STEAMER BY SHELL FIRE

WITH  
EARL METCALF - ORMI HAWLEY  
AND SUPERIOR CAST

WRITTEN BY  
GEORGE TERWILLIGER & HARRY CHANDEE  
PRODUCED BY  
GEORGE TERWILLIGER  
RELEASED NOV. 22<sup>nd</sup>  
Book of V.L.S.E. Inc. OFFICES

The manufacturers that preach  
The doctrine of buying  
Without screen inspection  
Are leading the exhibitors  
Via subterfuge road

Some say  
Every manufacturer  
Will be forced  
To follow the precedent  
Established by  
**VITAGRAPH**  
**LUBIN**  
**SELIG**  
**ESSAY**  
These manufacturers invite  
Screen inspection and  
Comparison.  
When this time comes  
You will want  
**V.L.S.E.** Service  
Because--  
By comparison  
By inspection  
They are superior  
To other features

Screen inspection of  
**V.L.S.E.** features  
is part of  
The New Religion  
See every picture before you book it

**V.L.S.E. INC.**  
1600 BROADWAY

## THE CREATOR OF "STINGAREE"

It was due to the wanderlust which caused a young newspaper reporter to resign a perfectly good position on a leading London daily and desert the fleshpots of England for the relative discomforts of the Antipodes that "Stingaree," one of the most striking characters in fiction and motion pictures, was born.

Ernest William Hornung is the man who brought "Stingaree" into being. Kalem is now engaged in imbuing this famous character with life and transferring his activities to the screen in a series of twelve two-act episodes. The first of these is "An Enemy of Mankind" and it will be issued on Wednesday, Nov. 24. The succeeding episodes, each of which is complete in itself, will follow at weekly intervals.

It was at the impressionable age of eighteen that Mr. Hornung resigned his position and left for Australia. The young man was exceedingly fortunate in that he obtained a position on the editorial staff of the Sydney *Bulletin*, an antipodean nursery of literary talent arranged somewhat after the manner of the *New York Sun*.

At that time the country was still agitated over the deeds of the notorious Kelly gang, the Gardiner gang and other bushrangers. In the latter band was a young lad named Gilbert, who although of a respectable family deliberately chose such a career. Although these gangs had been wiped out before Mr. Hornung's arrival in Australia, the outrages they had perpetrated were still one of the principal topics of conversation. The newcomer collected all the data he could concerning the careers of the outlaws, making a special study of Gilbert. The latter was undoubtedly the source of Mr. Hornung's inspiration when he wrote "Stingaree."

At any rate, when the reporter returned to England, about two years later, he brought with him a wealth of material which resulted in a series of stories of the back blocks, the sheep stations, new chums, "Sundowners," and outlaws: of love and adventures that in their way had and retain all the charm of the tales of our own cattle-raising West. Mr. Hornung knew, moreover, how best to use his material. Fresh from Australia, he was forcibly struck, on his return to the mother country, by the fresh, youthful unconventionality of the one and the prim, stiff social traditions of the other. After writing a number of stories which became popular, Mr. Hornung gave further evidence of his ingenuity in the weaving of plots in "The Amateur Cracksman," the first of the stories in which Raffles made his appear-



E. W. HORNUNG,  
Author of "Stingaree."

ance. This welcome creation arrived in the nick of time to give the hard-worked amateur detective a well-earned rest. Mr. Hornung had established himself firmly in public favor before he invented Raffles, but this engaging scamp took his readers by storm.

Encouraged by Raffles' popularity, Mr. Hornung decided to create a character which would be to the Australian bush what his first outlaw-hero was to polite English society. The result was "Stingaree." The central character of the tales issued under this general title is an Englishman who is forced into exile and resolves to make mankind pay a heavy toll for the wrongs inflicted upon him. Throughout his career of crime, however, this remarkable character refrains from staining his hands with blood, and one of the reasons for this is the fact that his name invariably inspires such terror in the outlaw's victims that they never dream of resisting his demands.

True Boardman, who enacts the title-role, makes the motion picture "Stingaree" exactly the sort of character that Mr. Hornung had in mind. Seldom has any player fitted a role more perfectly. Howie, the ruffian who, although utterly unprincipled, restrains his bloodthirsty desires because of his love for the brainier criminal, is admirably portrayed by Paul Hurst.

drenched to the skin by a bursting water pipe.

THE COMPANY of Kalem players who are working on Kalem's newest series, "Stingaree," returned to the Glendale studio last week from the Mojave Desert, where "To the Vile Dust," the fourth episode, was filmed. Sandstorms and the terrific heat made the Kalem players' stay far from pleasant.

C. JAY WILLIAMS is at work on a drama, something out of the usual for this excellent Vitagraph comedy director. It is "By Love Redeemed," with a cast that includes Jewell Hunt, Belle Bruce, Logan Paul, Garry McGarry, Anders Randolf, Arthur Cozine, and Jay Dwiggins.

LILLIAN COOK, the pretty little ingenue of the World Film Corporation, who played last season in "Potash and Perlmutter" on the legitimate stage, and appeared recently in the World Film production of "The Cotton King" and "The Code of the Mountains," is working in "Camille," which will be produced as a film. Miss Cook is only seventeen years old. Her success has been almost meteoric and she will be heard from in great things in the future.

ROY APPLEGATE, the heavy of the Equitable company, directed "All for a Girl" before he joined the company at Flushing.

ONE OF THE unusual scenes in the Selig Red Seal play "I'm Glad My Boy Grew Up to Be a Soldier," released through V. L. S. E., Inc., on Dec. 18, is the explosion of shrapnel which causes the death of one of the principal characters in the play. There are also many rapid-fire guns utilized in the battle scenes, as well as armored automobiles. Thousands of soldiers are utilized in the action. "I'm Glad My Boy Grew Up to Be a Soldier" will be released in four reels and was written by Gilson Willets. Harry Mestayer is the star and is supported by Eugenie Besserer, Guy Oliver, and other Selig stars.

"For Sale, a Baby," the Charles K. Harris feature film in which Arthur Donaldson plays the lead, has been completed.

CLARA WHIPPLE, the leading woman of the Equitable's stock company, has been having a vacation for three weeks. During the time she has been dieting to keep thin and has walked fifteen miles every day. One day last week she took a twenty-five-mile walk with Camp Fire Girls in Flushing.

# PATHE CLOSES THE MOST STUPENDOUS DEAL IN MOVING PICTURE HISTORY!!!!



Louis J. Gasnier  
General Manager of PATHÉ

The motion picture rights have been secured to all the plays of America's greatest theatrical producer

## A.H.WOODS

The list is an amazing one, and embraces many of the most famous dramatic successes of the time, which now will be placed upon the GOLD ROOSTER program



A. H. Woods  
Theatrical Magnate

### THE EXHIBITOR WITH THE GOLD ROOSTER PLAY WINS! *The Pathé Exchange inc.*

EXECUTIVE OFFICES

25 WEST 45<sup>th</sup> ST. NEW YORK

#### FILM NEWS FROM THE COAST

(Continued from page 82)  
Canal where many interesting scenes will be made.

The most recent addition to the Fine Arts Films company scenario department is Roy Somerville, well known for his literary ability. Mr. Somerville is the author of the "Kid Ryan" series now being published in the "New Story Magazine," and a series of Western stories appearing in the "Blue Book Magazine."

Anita King, the Paramount Girl and Lasky star, has been so besieged with requests to visit the theaters in which she was unable to appear on her transcontinental tour, that she will soon start on another. This time travelling by train. Her first stop will be at the Kinema Theater, Fresno, Cal., where she will appear at a benefit given by Manager Karaline to raise funds to purchase phonographs for the public schools. She will be accompanied by Kenneth McGaffney, the Lasky publicity representative, who will talk to the exhibitors on publicity. You sure are getting it over for Anita—Mac!

Willie Collier, the noted American comedian, has been added to the constellation of stars now under the supervision of Thomas Ince, it was recently announced, and will begin work in a comedy-drama from the pen of C. Gardner Sullivan. Collier succumbed to the persuasion of Producer Ince on condition that he receive a salary which according to all reports is to be a record breaker. The story in which he will be offered through the Triangle is one which it is said, gives the famed laugh maker wonderful opportunities. The name of the production has not as yet been announced, but it will be quite Collier-esque.

Jane Gray, the speaking stage star immediately after completing her performance in the Fine Arts Films play, "Mother of Seven," will depart for New York, where she will start rehearsals in a new legitimate stage production, "The Guilty Man." This play will be presented by the A. H. Woods management, with whom Miss Gray is under contract for a lengthy period. She was to have started rehearsals before accepting the Fine Arts Films offer, but with the consent of the A. H. Woods management, rehearsals were deferred until Miss Gray's return from the California studio.

Rollin Sturgeon's feature company of Western Vitagraph players, who are at Bear Valley filming "God's Country and the Woman," has met, according to all reports, with splendid weather conditions and work is rapidly progressing. Nell Shipman, creating the part of "the Woman" of the title, is right at home in the northern atmosphere, as a part of her life has been spent in Alaska.

J. P. McGowan, producer, and Helen Holmes, the star of the new Signal Company, with a release on the Mutual programme, are hard at work on a big new serial story.

With Digby Bell in the feature role, Joseph De Grasse has completed his five-reel film adaptation of George Ade's play, "Father and the Boys." The story, as most people know, is of the comedy-dramatic type, and its portrayal on the screen is regarded by critics as one of the best examples of that type of picture ever offered to the public by the Universal Company.

For the scenes in the home of the wealthy Japanese in the Lasky production of "The Cheat," in which Fannie Ward is to star, the company was able to secure genuine teak-wood furniture from the home of Sing-Fat, the millionaire Chinese, who owns a chain of Chinese stores along the Pacific Coast. This furniture and hangings are valued at \$25,000.

Perhaps the most important engagement that has yet been announced in the film world is that Sir Herbert Beerbohm Tree, the widely known London actor-manager, has engaged to appear in a series of Triangle feature dramas at the Fine Arts Films studio. He will undoubtedly appear under the direct supervision of D. W. Griffith, and it is said that one of the initial presentations will be Shakespeare's "Tempest." He is due to arrive on or about the 15th of this month, and on his arrival will decide whether he is to enter at once upon his motion picture activities or fill a comparatively short engagement in a few of the larger cities of the United States. The sum to be paid the actor-knight is said to be one of the largest ever offered to a dramatic star, cash in excess of \$100,000 being the remuneration agreed upon.

Charles Miller, nephew of Henry Miller, the noted actor, and himself an actor and producer of repute, has been added to the force of directors of the N. Y. Motion Picture Company.

One of the biggest sets ever made by the Lasky Company was used in the court room scene in Fannie Ward's production, "The Cheat," now being directed by Cecil B. De Mille. Over two hundred and fifty persons were employed in this scene, and it was presided over by Judge Arthur H. Williams, formerly of the New York Appellate Court. Nothing like realism on the screen.

Carter De Haven and his wife, Flora De Haven, have begun work in their first Universal production since the making of the six-reel comedy-drama, "The College Orphan." The vehicle chosen for them this time is a five-reel story by Olga Printzian, entitled "The Ivory Box," which will be staged under the direction of Jay Hunt. J. VAN CARTMELL.

## EVE UNSELL

ORIGINAL SCENARIOS AND FEATURE ADAPTATIONS

### SOLE ADAPTOR OF

"The Man from Mexico"  
(John Barrymore)  
"Mrs. Black is Back" (May Irwin)  
"One of Our Girls" (Hazel Dawn)  
"The Million" (Edward Abeles)  
"Second in Command"  
(Francis X. Bushman)



### COLLABORATOR ON

"Are You a Mason?"  
(John Barrymore)  
"The Eagle's Mate"  
(Mary Pickford)  
"The Morals of Marcus"  
(Marie Doro)  
"Wildflower" (Marguerite Clark)  
"The Dawn of a Tomorrow"  
(Mary Pickford)  
"The Silent Voices"  
(Francis X. Bushman)

### COMING

"The Warning" (Henry Kolker)  
"The Ransom" (Julia Dean)

523 Longacre Building, 1472 Broadway

## GEORGE B. SEITZ

### *Patheplaywright*

The Exploits of Elaine  
"Wallingford"  
The Galloper

Nedra  
The Beloved Vagabond  
The Light That Failed

## FRANK POWELL

The Screen Club

*Selig*

## "THE LOVE OF LOTI SAN"

December 2nd. Captivating Bessie Eyton appears for the first time in her artistic career as a Japanese maiden who sacrifices all for love of her American husband. Interesting and beautiful scenes of the Land of Cherry Blossoms are presented. A strong cast and a strong story.

## "JUST AS I AM"

The old familiar hymn, "Just As I Am, Without One Plea," has been picturized by Colin Campbell. Released in two soul-stirring parts as a Selig Special on Monday, November 29th. The production includes such Artists as Eugenie Besserer, Edith Johnson and Wheeler Oakman.

### "BAD MAN BOBBS"

A Selig one-reel Western comedy produced by Tom Mix. Released Tuesday, Nov. 30th.

### "A JUNGLE REVENGE"

A Selig Jungle-Zoo Wild Animal drama of unusual worth. Released Saturday, Dec. 4th.

## "I'm Glad My Boy Grew Up to Be a Soldier" A Selig Red Seal Play!

SELIG POLYSCOPE COMPANY - CHICAGO

"They Fill the Till"



**WILLIAM CHRISTY CABANNE**  
PRODUCER OF  
Fine Arts Films  
AT  
GRIFFITH STUDIO

**MARY ALDEN**  
GRIFFITH FEATURES  
"Man's Prerogative"  
"Battle of the Sexes"  
"The Birth of a Nation"

LEADING  
**EDISON DIRECTORS**  
CURRENT RELEASES

**Richard Ridgely**  
"The Magic Skin"  
8 Parts—October 13

**Edward C. Taylor**  
"Roses of Memory"  
November 27

**George Ridgwell**  
"The Mystery of Room 13"  
October 29

**Frank McGlynn**  
"The Truth About Helen"  
4 parts—November 12

  
**Bob Walker**  
EDISON  
STUDIO

**EDWARD JOSE**  
Independent Producer  
Pathé Release

**ADELE LANE**  
UNIVERSAL FILMS  
Direction. BURTON KING

## MUTUAL GOOD TIME EN TOUR

Samuel Rothapfel Becomes the Big Red Apple of Seattle Exhibitors

SEATTLE, WASH. (Special).—Seattle's most prominent citizens joined with the exhibitors of this territory in making the Rothapfel-Mutual tour visit to this city the biggest event in the motion picture business of the Northwest.

The Seattle boosters went to it and "whopped it up" for "Roxy," as they call the "master exhibitor." They met Mr. Rothapfel's party with a glad hand at the depot and kept him busy every hour of the stop here.

In the afternoon before the banquet Mr. Rothapfel was made an honorary member of the famous Tilukem Eltaas Club. Only nationally known persons of special celebrity are so honored. Among the members of the club are President Wilson, William H. Taft, William Jennings Bryan and many others. The banquet held at the Hotel Lincoln was attended by exhibitors from every town in the Seattle region and by all the leading exhibitors of the city.

J. Von Herberg, president of a syndicate owning and operating the biggest chain of theaters in the state of Washington, followed Mr. Rothapfel's address with a speech of appreciation of "America's foremost exhibitor," and the spirit of President

John R. Freuler in sending him out in this tour. Mr. Rothapfel found much of interest to him as a student of theater administration among the houses of Seattle. He likes the city and its exhibitors.

"Too much cannot be said for the progressiveness of Seattle's exhibitors," he said. "The theaters are typical of the spirit of the city as a whole. The exhibitors also have wonderful newspaper co-operation, which has made possible a record of over five thousand inches of motion picture theater display advertising in one paper alone."

Throughout his speech Mr. Rothapfel was interrupted by storms of applause. He made a particularly strong plea for raising the business of showing pictures to an art plane. His advocacy of increasing admissions to a price commensurate with the quality of the picture offerings met with particular approval.

After the formalities of the function were over an animated and interesting general discussion was held.

Salt Lake City is the next call on the Rothapfel-Mutual schedule. From Salt Lake Mr. Rothapfel starts Eastward for Denver, Kansas City, etc.

## THEY GATHER THE MOSS

Triangle Theaters Now Number Over Three Hundred Throughout the Country

The Triangle Film Corporation list of theaters now reaches 300 and is growing every day. The Eighty-first Street in Manhattan, the Spooner in the Bronx and the Triangle in Brooklyn are all playing to gratifying receipts. The B. S. Moss chain of theaters in New York will take up the service beginning Nov. 15. Particular interest attaches to the experiment at the Regent, Harlem's leading theater at 116th Street and Seventh Avenue. Other Moss houses where the service will be shown include the Jefferson Theater, Fourteenth Street and Third Avenue; Eighty-sixth Street Theater, Eighty-sixth Street and Third Avenue, and the Hamilton Theater, 148th Street and Broadway. Newspapers in Cleveland, Chicago, Baltimore, Nashville, Houston, Denver, Minneapolis and other cities report crowds and big applause for the plays and stars have marked the general inauguration of exhibitor's leases.

## "PRINCE AND PAUPER" TOGETHER

The Famous Players Film Company stars Marguerite Clark in its adaptation of "The Prince and the Pauper," through the Paramount Pictures Corporation on Nov. 29. Though "The Prince and the Pauper" has frequently been seen on the stage and has been extremely successful, the limitations of the theater made it always necessary to so construct the story that only each of the characters—either the prince or the pauper—should appear on the scene at one time, as both roles were invariably played by the same person, due to the resemblance between the two characters, so vital to the story.

In the film version this difficulty is entirely obviated by the use of the double exposure. Miss Clark appearing on the screen in both characters simultaneously.

## SPREADING "THE BATTLE CRY"

In response to the urging of prominent men in all parts of the United States "The Battle Cry of Peace" has been released under special arrangements by the Y. L. S. E. in ten cities. These include the Olympic Theater, Chicago; the Majestic, Boston; the Metropolitan Opera House, Philadelphia; the Columbia, San Francisco; the Metropolitan, Cleveland; Shea's Hippodrome, Buffalo; the Colonial, Dayton, Ohio, and one of the large houses of Dallas, Texas.

The Vitagraph Company, producers of this picture, are themselves exhibiting it in New York and Chicago. In addition to the public presentation a number of private showings continue to be given, the latest of which was held at Annapolis, attended by the entire Naval Academy.

## SELIG JUNGLE-ZOO NOTES

LOS ANGELES, CAL. (Special).—Weber & Fields, the famous German comedians, accompanied by Sam Bernard, were recent visitors to the Selig Zoo. All three expressed admiration for the magnificent collection of animals and birds exhibited in this wonder spot.

After weeks of preparation, Producer Colin Campbell has secured many wonderful and thrilling effects for the forthcoming Selig Red Seal play, "My Neighbor's Wife." The entire superstructure of an ocean liner has been built.

Kathryn Williams, fad is her new home, and it has occupied every moment of her spare time for the past nine months. It is charmingly furnished, her favorite color, pink, being much in evidence.

Vivian Reed, Selig star, was a famous "Calendar Girl" before appearing in motion pictures and her pretty face and "million dollar smile" adorn many of these yearly registers.

Director Frank Beal and his company, including Harry Mestayer, have been transferred from Edendale to the Selig Zoo.

Thomas Santschi is at work on "The Toll of the Jungle," a Selig animal thriller. William N. Selig recently purchased four

magnificent ostriches and sent them to the Selig Zoo. They are housed on a picture-que island surrounded by a moat.

The Selig Zoo now has facilities for erecting thirty-five sets, for interior scenes, with twenty-six jungle permanent sets for the animal pictures. The Zoo has probably the only entire village where exterior and interior pictures can be made.

## NOT THE SAME "FAMOUS"

The Famous Film Players Studio, recently formed in Detroit as a training school for amateur actors, has no connection whatsoever with the Famous Players Film Co. The similarity in the names has confused a great many amateur actors who fancy that the Famous Players Film Co. engages the graduates of the school.

## FIRST VIEW OF THE CREATURE

"Life Without Soul," a feature production of the Ocean Film Corporation, will give an initial showing at the Candler Theater on Nov. 21, at 3:45 in the afternoon. This is the Frankenstein legend adapted to modern Georgia, and featuring Percy Standing, a brother of Guy Standing, as "the Creature."

## STUDY SUBMARINES IN FILMS

A picture of decided news interest is "A Submarine Pirate," which the Triangle Keystone offers at the New York, Chicago and Philadelphia model theaters this week, with releases to the country four weeks later. This novel four-reeler has been officially passed by Secretary Daniels and the Bureau of Navigation. The Chief of the Bureau was in New York last week to arrange with Kessel and Bauman for showing the play in all the naval recruiting stations.

## HERE AND THERE

Two years' absence from home surroundings have not lessened the keen interest of George Loane Tucker in the doings of his old associates. Since leaving New York Mr. Tucker has been producing pictures for the London Film Company, Ltd., the studio of which is at St. Margaret's, near Wickenham, Middlesex, England.

A letter from Mr. Tucker, under date of Sept. 25, incloses a draft for \$100 for the Motion Picture Hospital Fund, in the sending of which he says he takes a great deal of pleasure. The draft has been turned over to Adolph Zukor, treasurer of the fund. It is the largest single contribution so far received.

George Forbes, our Calgary correspondent, favors us with this one:

In a Calgary motion picture theater the other evening they were showing an oriental picture, and had burned incense in order to produce the proper atmosphere. A stout, pompous looking man walked in and took a seat near the aisle. He noticed the incense at once, but did not know why it was being burned, so he called an usher over:

"Usher," he said, in dignified tones, "I smell punk!"

"That's all right," said the usher, confidentially, "I won't put anyone near you."

Al Rosenthal, after seven years' activities in the motion picture affairs of Chicago, has deserted the windy city and come to New York, where he has joined forces with the All Feature Booking Agency.

A new Kleine Canadian office was opened last week in Montreal. The present office is located at Toronto.

W. O. Edmunds, formerly manager of the George Kleine Los Angeles office, has assumed direction of the Kansas City branch.

## LICENSED FILMS

**Margie of the Underworld** (Lubin, Nov. 18).—Margie, when but a baby, is given to a man at a fire in which her mother and father are. She is brought up by a gang of thieves. One day one of the gang is hurt and the doctor, who is passing, gives aid. While the man is at the doctor's house he sees a necklace and decides to steal it that night. Margie does not think that it is quite the fair thing to do after having accepted aid from the doctor. She goes to the house and warns the doctor what is to happen. The doctor is called on the case of Margie's mother, who is at all times expecting her daughter to return. While he is gone the gang rob the house and are seen by the doctor's wife, who telephones to her husband. This winds up the story, for Margie is identified and returned to her mother. The picture is well done by Lucille Young, Melvin Mayo, and J. A. Morley. It is in two reels. B.

**The Death Web** (Lubin, Nov. 19).—A one-reel drama going into the working of a light and clever company to secure land for the project. The theme is well pictured and works out to be an interesting picture. Young Sudlow, a surveyor for the company, falls in love with a farmer's daughter whose land is wanted for the company. Grafton is employed by the company to buy the property and on his first visit he is unable to buy the farm, so he hires a man to burn the barn, which ruins the farmer. Of course the farmer sends Sudlow from the house and he determines to find out the particulars. He soon is able to determine that the deal was not straight and goes to the president of the company, telling him what he has learned. While he and the president are in the power house, Grafton and his henchmen are captured and are killed by making contact with a 150,000-volt line. Thus is everything returned and all ends happily. L. C. Shumway, Lucille Young, and Melvin Mayo are seen in the picture. B.

**His Wife's New Lid** (Lubin, Nov. 20).—Again Billie Reeves is seen in a one-reel picture without his usual make-up. Mr. Jarvey is attached to a woman who is untrue to him. He suspects her at every turn and on this occasion, after he has forbidden her to charge anything, a salesman comes to the house with a hat sent C. O. D. Jarvey arrives while the man is in the house and the man hides, leaving his pipe in the front room. It is turned into a good comedy situation and some good fun is written out of it. Billie Reeves has not been seen in such good form as he is seen in this picture. B.

**An Accident Policy** (Lubin, Nov. 16).—John Barrows in this one-reel comedy gains quite a large fortune from an accident policy, which he spends in high life, but in the end he is swindled out of the money by a mining deal. There are many funny things that happen and D. L. Don, as John Barrows, is in his usual form. B.

**The Wall Between** (Lubin, Nov. 15).—A one-reel drama, which is weak in spots, tells the story of a miner who marries a dance hall girl who is in league with the piano player. The piano player gets into partnership with the young miner and pretenses to do him out of what he has made. The miner hears a conversation between his wife and the other man, and while he is talking with his wife his partner becomes caught in the mine shaft by an explosion. The miner leaves his wife and the picture ends with her trying to get through the wall made by the explosion to the man she loves. William R. Parsons, Velma Whitman, and L. C. Shumway are seen to advantage in the cast. B.

**Wine, Women and Song** (Essanay, Nov. 9).—A story in which G. M. Anderson is shown in a totally different role than he has been shown before. This time he takes the part of a young man who has left a large sum of money and goes to work to spend it on the three things named in the title. In the end he forges a check and is sent to prison, only to come out after fifteen years a week. G. M. Anderson and Willard Lee are the principals in the parts and they both do justice to the two disagreeable parts. B.

**Only a Country Girl** (Kalem, Nov. 30).—A Bud comedy with plenty of life and lots of slapstick work. There is a touch of originality to some of the scenes. It is a real Bud comedy and Bud is as funny as he ever has been. B.

**The Key to Fortune** (Kalem, Dec. 8).—Another installment of "The Ventures of Marguerite." Marguerite is robbed of some papers and then kidnapped by her chauffeur and taken to a cellar room where her clothes are taken from her and given to someone who looks a great deal like her. This girl goes to the house and tries to impress Marguerite, which she does very well in appearance but not in actions, for she gives herself away, and then Marguerite is found and the culprit is killed in a fight with an old woman who is in charge of Marguerite when she makes her getaway. Miss Courtot takes both parts and the scene where she talks with herself is mighty well done. B.

**The Tramp Telegrapher**.—An installment of "The Hazards of Helen" (Kalem, Dec. 4).—The railroad thieves are caught again after a long and intensely exciting fight by Helen and assisted by a tramp who proves to be a telegraph operator. There are several feats which Helen Gibson does remarkably well, and in all the picture is realistic and exciting. B.

**Hearst-Selig Pictorial, No. 90** (Pathé).—This issue contains some superb silent night views of scenes of the war in Europe, one showing the transportation of Russian troops by means of a camel train and the other a bombardment of Turkish troops by a squadron of Russian war vessels. The photography was very fine and beautiful. Other interesting views were the mammoth demonstration against the closing of the saloons of Chicago on Sunday; the cotton industry of southern California; the speed trials of the United States battleship Nevada, the largest in the world; the departure of the new Chinese trans-Pacific liner *China* from San Francisco; a Cuban held for the benefit of victims of the European War at Palo Alto, Cal.; the departure of the German submarine U 29, under the command of Commander Otto Weddigen, on her last fatal trip; the first view of a German underwater craft that has been obtained since the declaration of war.

**Hats Is Hats** (Vitagraph, Nov. 10).—Written by Ellis Parker Butler, this single-reel comedy has many amusing features although it is slightly reminiscent of the author's famous story along the same theme, called "Pigs Is Pigs." It deals with an Irish express agent who receives a consignment of a calf and a very valuable hat. The calf eats the hat and the agent is in a quandary, until at last he delivers the hat inside the calf and gets out of the difficulty by telling the old maid to whom the hat belongs that finally the company makes an extra charge for remaking it. It will overlook the extra charge in this case. The principal roles were ably handled by Hughie Mack, Edwin Robbins, and Donald MacBride. Wally Van was the director. B.

**Sis** (Vitagraph, Nov. 11).—Arline Pretty is particularly delightful in this single-reel comedy-drama, written by William Addison Lathrop and produced under the direction of George Ridgewell. It is of the rural type and tells of the disagreement of a young girl with her country sweetheart. A young man from the city usurps his place, but at the crucial moment proves that he is a coward and the bucolic lovers are finally united. The picture is characterized by some good photography and was ably produced. E.

## LICENSED FILM RELEASES

## Monday, Nov. 22.

(Ess.) *The Law's Decree*. Special. Three parts. Dr. (Kalem) *A Woman's Wiles*. Special. Three parts. Dr. (Lubin) *An Ambassador from the Dead*. Dr. (Selig) *Chronicles of Bloom Center*, No. 4. "A Thing or Two in Movies." Special. Two parts. Com. (Selig) *Hearst-Selig News Pictorial*, No. 98. Top. (Vita) *Love and Law*. Com.

## Tuesday, Nov. 23.

(Bio.) *Love's Enduring Flame*. Special. Two parts. Dr. (Ess.) *The Papered Door*. Special. Three parts. Dr. (Lubin) *Limberger's Victory*. Com. (Selig) *The Impersonation of Tom*. Dr. (Vita) *Saints and Sinners* (Broadway Star Features). Special. Three parts. Dr.

## Wednesday, Nov. 24.

(Bio.) *The Reproach of Annesley*. Special. Three parts. Dr. (Edison) *Cartoons in a Sanitarium*. Cartoon. Com. (Ess.) *Vernon How Bailey's Sketch Book*. Cartoon. Com. (Vita) *An Enemy of Mankind*, No. 1 of the "Stingaree" Series. Special. Three parts. Dr.

## Thursday, Nov. 25.

(Lubin) *The Meddlesome Darling*. Special. Two parts. Dr. (Vita) *Sonny Jim and the Family Party*. Com. (Bio.) *The Man from Town*. Dr. (Ess.) *It Happened in Snakeville*. Western. Com. (Lubin) *As the Twig Is Bent*. Special. Three parts. Dr. (Selig) *Hearst-Selig News Pictorial*, No. 94. Top. (Vita) *Ghosts and Flypaper*. Com.

## Friday, Nov. 26.

(Bio.) *Two Daughters of Eve*. Dr. Biograph reissue. No. 28. (Edison) *The Ring of the Borgias*. Special. Four parts. Dr. (Ess.) Title not reported. (Kalem) *A Society Schemer*. No. 5 of "The Ventures of Marguerite." Dr.

## Saturday, Nov. 27.

(Lubin) *Meg of the Cliffs*. Dr. (Vita) *Pressing Business*. Com. (Bio.) *All For the Love of a Girl*. Com. (Edison) *Roses of Memory*. Dr. (Ess.) Title not reported. (Kalem) *The Dynamite Train*. Episode No. 55 of "The Hazards of Helen". Railroad Series. Dr.

## Sunday, Nov. 28.

(Lubin) *Blaming the Duck*; or, *Ducking the Blame*. Com. (Selig) *Young Love*. Dr. (Vita) *A Model Wife*. Special. Two parts. Com. Dr.

## UNIVERSAL FILM RELEASES

## Monday, Nov. 22.

(Broadway Universal Feature) *My Old Dutch*. Five parts. Emotional. Dr. (Nestor) *When Father Was the Goat*. Com. (Universal Special Feature) *The New Adventures of Terence O'Rourke*, No. 1. "The Palace of Dust." Two parts. Dr.

## Tuesday, Nov. 23.

(Gold Seal) *In Search of a Wife*. Two parts. Thanksgiving story. (Imp.) *When Willie Went Wild*. Com. (Rex) No release this day.

## Wednesday, Nov. 24.

(Animated Weekly) No. 194. Top. (Big U) *The Trap That Failed*. Dr. (L-Ko) *Stolen Hearts and Nickels*. Two parts. Com. Dr.

## Thursday, Nov. 25.

(Big U) No release this day. (Laemmle) *The Mayor's Decision*. Three parts. Modern Political. Dr.

## Friday, Nov. 26.

(Imp.) *Man of Money*? Three parts. Dr. (Nestor) *Saved by a Skirt*. Com. (Victor) No release this day.

## Saturday, Nov. 27.

(Bison) *A Desperate Leap*. Two parts. Railroad Dr. (Joker) *Dad's Awful Crime*. Com. (Powers) *The Mirror of Justice*. Dr.

## MUTUAL FILM RELEASES

## Monday, Nov. 22.

(Amer.) *The Key to the Past*. Two parts. Dr. (Falstaff) *The Postmaster of Pineapple Plains*. Com. (Novelty) *Spring Onions*. Com.

## Tuesday, Nov. 23.

(Beauty) *The Drummer's Trunk*. Com. (Gaumont) *See America First*. Sc. (Gaumont) *Keeping Up with the Joneses*. Cartoon. Com. (Than.) *The Baby and the Boss*. Two parts. Com. Dr.

## Wednesday, Nov. 24.

(Centaur) *Could a Man Do More?* Three parts. Dr.

## Thursday, Nov. 25.

(Centaur) *Taming a Grouch*. Com. (Stanley and the Slave Traders. Two parts. Dr. (Falstaff) *Clarence Cheats at Croquet*. Com. (Mutual Masterpiece) *The Strife Eternal*. Five parts. Dr. No. 48. (Mutual Weekly) No. 47. 1915. Top.

## Friday, Nov. 26.

(Amer.) *The Bluffers*. Dr. (Cub) *A Deal in Indians*. Com. (Mustang) *The Valley Feud*. Two parts. Dr.

## Saturday, Nov. 27.

(Beauty) *Cupid Beats Father*. Com. (Than-O-Play) *The Valkyrie*. Three parts. Dr.

## THE PATHÉ EXCHANGE

## Week of Nov. 29.

(Pathé) *New Adventures of Wallingford*. No. 9. (Pathé) *News*, No. 96. (Pathé) *News*, No. 97. (Victory of Gold Cobra. Dr. (Phumphilus) *Raging Snapshots*. Com. (Panama) *Neal of the Navy*, No. 14. Dr. (G. B. P.) *House of Fear*. Dr. (Starlight) *Hot Heads and Cold Feet*. Com.

**LUBIN**

**MONDAY NOV. 22<sup>nd</sup>** **TUESDAY NOV. 23<sup>rd</sup>**

**L.C. SHUMWAY IN "An Ambassador from the Dead"** ONE ACT DRAMA

**D.L. DON IN "Limberger's Victory"** ONE ACT COMEDY

**WEDNESDAY NOV. 24<sup>th</sup>** **THURSDAY NOV. 25<sup>th</sup>**

**FRANCIS JOYNER IN "The Meddlesome Darling"** TWO ACT DRAMA

**L.C. SHUMWAY IN "As the Twig is Bent"** THREE ACT DRAMA

**FRIDAY NOV. 26<sup>th</sup>** **SATURDAY NOV. 27<sup>th</sup>**

**L.C. SHUMWAY IN "Meg of the Cliffs"** ONE ACT DRAMA

**BILLIE REEVES IN "Blaming the Duck" OR "Ducking the Blame"** ONE ACT COMEDY

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Photoplay Author

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## FEATURES ON THE MARKET

### PARAMOUNT FILM CORPORATION

#### PLAY

DATE	PRODUCER	PLAY	STAR
Sept. 2	Famous Players	The Incurable Duke	John Barrymore
Sept. 5	Famous Players	Emersonia	Mary Pickford
Sept. 9	Lasky	Our Darkness	Charlotte Walker
Sept. 12	Selznick-Belasco	The Case of Becky	Blanche Sweet
Sept. 16	Morosco	Per Gynt	Cyril Maude
Sept. 20	Lasky	The Explorer	Lou Tellegen
Sept. 23	Bosworth	'Twas Ever Thus	Elsie Janis
Sept. 27	Lasky	Voice in the Fog	Donald Brian
Sept. 30	Famous Players	The Fatal Card	Hazel Dawn and John Mason
Oct. 4	Famous Players	Zaza	Pauline Frederick
Oct. 7	Famous Players	The Girl of Yesterday	Mary Pickford
Oct. 11	Famous Players	The White Pearl	Marie Doro
Oct. 14	Lasky	Blackbirds	Laura Hope Crews
Oct. 21	Lasky	The Chorus Lady	All Star Cast
Oct. 25	Morosco	The Secret Sin	Blanche Sweet
Oct. 28	Famous Players	The Yankee Girl	Hazel Dawn
Nov. 1	Famous Players	The Masqueraders	Gertrude Farrar
Nov. 4	By arrangement	The Mummy and the Humming Bird	Marguerite Clark
Nov. 4	Famous Players	Carmen	Mary Pickford
Nov. 8	Famous Players	Still Waters	John Barrymore
Nov. 11	Famous Players	Madame Butterfly	Pauline Frederick
Nov. 15	Famous Players	The Red Widow	Charles Cherry
Nov. 18	Famous Players	Bella Donna	Victor Moore
Nov. 22	Lasky	The Mummy and the Humming Bird	Dustin Farnum
Nov. 25	Pallas	Chimimie Fadden Out West	Marguerite Clark
Nov. 29	Famous Players	A Gentleman from Indiana	
		The Prince and the Pauper	

#### V-L-E-E. INC.

Sept. 20	Lubin	Tillie's Tomato Surprise	Marie Dressler
Oct. 4	Vitagraph	Dust of Egypt	Edith Storey and Antonio Moreno
Oct. 11	Essanay	In the Palace of the King	Richard Travers
Oct. 11	Lubin	The Valley of Lost Hope	Romaine Fielding
Oct. 18	Selz	A Black Sheep	Otto Harlan, Grace Darmond, and Rita Gould

Oct. 25	Lubin	The Rights of Man	E. H. Calvert, Beverly Boyne, and Ruth Stonehouse
Nov. 1	Essanay	The Crimson Wing	Earl Metcalfe and Orme Hawley
Nov. 22	Lubin	The Nation's Peril	Joseph Kilgour and Virginia Pearson
Nov. 8	Vitagraph	The Turn of the Road	Henry Walthall
Nov. 15	Selig	The Haven	Charles Richman and Eleanor Woodruff
Nov. 15	Vitagraph	Sweet Alyssum	Robert Edeson
Nov. 29	Vitagraph	Heights of Hazard	Bryant Washburn and Ruth Stonehouse
Dec. 6	Essanay	The Caveman	Richard Buhler and Rosetta Brice
Dec. 6	Lubin	The Alster Case	Harry Mestayer
Dec. 13	Vitagraph	The Man's Making	Edith Storey and Antonio Moreno
Dec. 20	Selz	I'm Glad My Boy Grew Up to Be a Soldier	Ethel Clayton and House Peters
Dec. 27	Vitagraph	The Price for Folly	Frank Daniels
JAN. 3	Essanay	The Great Divide	Henry Walthall and Edna Mayo

### WORLD FILM CORPORATION

Oct. 25	California	Salvation Nell	Bertram Michelena
Nov. 1	Shubert	Bought	Frederick Lewis and Ethel Gray Terry
Nov. 8	Harris	Hearts of Men	Holbrook Blinn
Nov. 15	Shubert	A Butterfly on the Wheel	Emelle Polini
Nov. 22	Blaney	Little Church Around the Corner	Mollie King
Nov. 29	Shubert	The Code of the Mountains	Robert Warwick
Dec. 6	Brady	The Sins of Society	Clara Kimball Young
Dec. 13	Shubert	A Modern Camille	

### GENERAL FILM FEATURES.

(Three Parts.)

#### AUGUST.

ESSANAY.	Hearts and Roses.
LUBIN.	A Species of Mexican Man.
SELLZ.	The Strange Case of Talmal Lind.
EDISON.	The Slavey Student.
VITAGRAPH.	The Tigress.
VITAGRAPH.	Hearts Abase.

#### SEPTEMBER.

LUBIN.	The Phantom Happiness.
EDISON.	The Way Back.
ESSANAY.	The Whirlpool.
ESSANAY.	Caught.
KALEM.	The Vanderhoff Affair.
ESSANAY.	The Crucible.
LUBIN.	The Irish in America.
SELLZ.	North Calvary's Shadows.
EDISON.	What Happened on the Barbuda?
ESSANAY.	A Mansion of Tragedy.
KALEM.	The Man Servant.
VITAGRAPH.	West Wind.
LUBIN.	The Red Virgin.
SELLZ.	The Jungle Lovers.
EDISON.	Hanson's Folly.
ESSANAY.	The Scapgoat.
ESSANAY.	The Circular Path.
LUBIN.	The Call of the Dance.
LUBIN.	A Desert Honeymoon.
EDISON.	Her Happiness.
VITAGRAPH.	Flight Out of the Big Snows.
KALEM.	The Goliath.
VITAGRAPH.	Through Troubled Waters.
KALEM.	The Dragon's Claw.
LUBIN.	Voices From the Past.
EDISON.	The Ploughshare.

#### OCTOBER.

BIOGRAPHY.	The Country Parson.
BIOGRAPHY.	Serge Panine.
BIOGRAPHY.	The Soul of Pierre.
BIOGRAPHY.	Dora.

#### NOVEMBER.

BIOGRAPHY.	Nov. 3 Dora Thorne. (Four reels.)
BIOGRAPHY.	Nov. 10 The Laurel of Tears. (Three reels.)
BIOGRAPHY.	Nov. 17 The Gambler of the West. (Four reels.)
BIOGRAPHY.	Nov. 24 The Reproach of Annesley. (Three reels.)
KALEM.	Nov. 1 The Coquette. Four parts.
ESSANAY.	Nov. 2 Despair.
LUBIN.	Nov. 3 A Western Governor's Humanity.
SELLZ.	Nov. 4 Their Sinful Influence.
EDISON.	Nov. 5 Friend Wilson's Daughter.
VITAGRAPH.	Nov. 6 Angels Lee.

#### METRO PICTURES CORP.

May 8	Cora (Roife).
May 17	The Middleman (London).
May 24	Four Feathers.

#### STUDIO GOSSIP

MISS EMILY STEVENS, who has registered such a success in the new play at the Thirtyninth Street Theater, "The Unchaste Woman," has taken upon herself a big task of appearing at all the performances of this play in an unusually taxing role and at the same time assuming the leading part, also a heavy one, in the Frank Dazey photodrama, "The House of Tears," which Edwin Carewe has started to produce for the Roife-Metro. Martha Hedman was to have been the star in the screen play, but at the last moment found that she could not do so, and Mr. Carewe, who directed Miss Stevens in Anthony Kelley's now famous feature, "The Soul of a Woman," prevailed upon her to accommodate Roife-Metro, by taking her place. Miss Stevens is now working for stage and screen about twelve hours a day.

JOHN E. MACKIN has succeeded Hamilton Smith as director of the Kalem series, "The Ventures of Marguerite," on account of the promotion of Mr. Smith to a more responsible position.

THOMAS SANTSCHI will soon begin work on a Selig two-reel story entitled "The Private Banker," which depicts the life and habits of an Italian colony in a large city.

## FOR PHOToplay AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Watch the photoplay market carefully, there is going to be another change in market requirements around about the first of the year, or we miss our guess. We have an idea that photoplays, four reels in length, are coming in, and that comedies of more than two reels in length are going out. And so it behoves the intelligent author who should keep an eye peeled as to the whims of the market, to gird up his loins, take his pen in hand, and prepare to write dramas in four reels and comedies in one or two reels. The exhibitors, who support the film manufacturers, are the final arbiters. Many of them are objecting to four and five-reel comedies and to dramas of unusual length. Take a glance backward. A year ago the drama in six reels was fairly popular. To-day the five-reel drama is the accepted standard. To-morrow it may be the drama in four reels. This forecast, of course, does not apply to the big features, such as "The Birth of a Nation," "The Battle Cry of Peace," etc. The exhibitor is vociferously requesting comedy not to exceed two reels and, in fact, we would not be at all surprised to see the split-reel comedy come into its own again before many moons. There is a place for split-reel comedies, and this type of production has never been entirely supplanted.

W. Stephen Bush in a recent editorial in the *World*, says: "The principal of a high school in the Middle West complains in the newspapers of her city about 'the miserable English in many of the titles in motion pictures.' She says that she has traced the slipshod speech of many of her pupils to the motion picture screen. I do not doubt it for a moment. With all our splendid progress in quality, we continue to neglect our titles. It is not only the occasional producer who sins against good language on the screen. I might name some companies justly noted for the quality of their features, and yet utterly indifferent about the titles. Nor is bad grammar the only or the worst fault of the title builders. Bad spelling is an unparable offense. Worse, however, than bad grammar and bad spelling is the superfluous title. There are titles, too, that mislead rather than enlighten the spectator." Mr. Bush's editorial is unusually well taken; for years, the editor of this page has been calling attention to the lameness of the photoplay subtitle. Particularly do many subtitles offend in grammatical construction. Adverbs are used with promiscuous freedom, complex sentences abound, and the knack of clearness and brevity seems to be lost in many cases. The writer of photoplay subtitles should be preferably an experienced newspaper man or woman. For frequent examples of entertaining brevity study the headlines of any well-edited newspaper. If experienced headliners were transferred to the film editing departments, we are of the opinion that radical improvement would be noticeable. Nevertheless, improvement is to be noted in subtitles. Several film manufacturing companies have organized special conferences which every week go over subtitles, rewriting them when deemed necessary, polishing and briefening them. This idea, to our mind, is an excellent one, for too much study cannot be given to the reading matter that appears in film. The best picture, in our estimation, is the one with the fewest subtitles, but too frequently they are not produced with this idea in mind. With the marked advancement in the art of motion picture production, improvement in the art of subtitling is certain to come.

In his methods of work, Sir Gilbert Parker discussed points which should interest photoplaywrights. He says: "Most of my novels and short stories were suggested by incidents or characters which I had known, had heard of intimately, or, as in the case of the historical novels, had discovered in the works of historians. In no case are the main characters drawn absolutely from life; they are not portraits; and the proof of that is that no one has ever been to identify absolutely any single character in these books. Indeed, it would be impossible for me to restrict myself to actual portraiture." In other words, Sir Gilbert Parker does not use real characters, real names and real localities in his stories. It is wise for the photoplay author to follow Sir Gilbert's example.

Notwithstanding the fact that every conscientious editor and photoplay author has repeatedly warned the ambitious writers against the pitfalls of the correspondence "schools," these "educational institutes" continue to thrive, and the "graduates" thereof continue to write silly letters to the scenario editor. Here is an example of one recently received:

"Deer Sir—I am inclothing a story 'Hur Mother's Luv' in five thrilling sections. I am a graduate from the Chicago Schule for Photoplay Authors. Please send me the money and I wil send you another."

This is a bonafide letter, just as it was written, and was submitted to this department as a horrible example by an editor. The writer of the letter undoubtedly spent hard-earned money for a course of "instruction" and is the proud possessor of a diploma. Verily, there is a new "sucker" born every minute!

We wrote a drama. We sent it as all beginners do, by registered mail. It came back with a nice letter, saying the basic idea was good, but that changes should be made. We tried to make the proper changes and to retain the original idea. We submitted the story once again. It came back with more advise. We acted on that advise, and rewrote the story a third time. Then came a check. We had sold our first photoplay! We were fortunate in dealing with one of the best writers and editors of that day, one who looked for the *idea* and not the name of the author.

William A. Johnston in a recent editorial on "The Story" writes: "An author asks why it is necessary for him in order to get credit for a scenario to force the producer to contract as follows: Clearly and legibly to state on all heralds, circulars and other advertising matter and upon the film itself, long enough to be read, the author's name, etc. The answer is simple and fundamental. Because the producer gives least recognition to that which is the most vital element of the photoplay—the story. He is trying to-day to raise his business by the boot straps and he can't because his pictures lack stories. He resorts to a hundred superficial ways to stimulate sales; and without success because the fault is fundamental, lack of stories. He has excellent photography; wonderful, spectacular effects, expensive sets, skillful direction (not so often), and yet he wraps all this effort and expense around a theme so negligible that the whole thing collapses." Regarding that contract which the author says he is "compelled to force" the manufacturer to sign, we have the opinion that there are perhaps a couple of dozen literary lights in the world to-day who can "force" such a contract from a film manufacturer. And it may be also stated that the majority of these are men and women whose names have commercial value in the world of fiction. We believe in author's credit and in our experience we can point to quite a number of producing companies who are quite liberal in this effect. There is a scarcity of good stories and that is one reason why screen adaptations from books has become popular. The lack of good original stories for the screen is becoming more and more a problem. We have those writers, who can always be depended upon for two stories weekly, regularly as clock work. Unfortunately in this respect the clock work is very often plainly visible through the story's texture.

In his methods of work, Sir Gilbert Parker discussed points which should interest photoplaywrights. He says: "Most of my novels and short stories were suggested by incidents or characters which I had known, had heard of intimately, or, as in the case of the historical novels, had discovered in the works of historians. In no case are the main characters drawn absolutely from life; they are not portraits; and the proof of that is that no one has ever been to identify absolutely any single character in these books. Indeed, it would be impossible for me to restrict myself to actual portraiture." In other words, Sir Gilbert Parker does not use real characters, real names and real localities in his stories. It is wise for the photoplay author to follow Sir Gilbert's example.

Notwithstanding the fact that every conscientious editor and photoplay author has repeatedly warned the ambitious writers against the pitfalls of the correspondence "schools," these "educational institutes" continue to thrive, and the "graduates" thereof continue to write silly letters to the scenario editor. Here is an example of one recently received:

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